File McLuhan Project

June 30, 1959

Dr. Marshall McLuhan
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

I have processed your expenses for your trip to Philadelphia and you should be receiving a check for $99.84 from NAEB Treasurer Robert Coleman very soon. I am enclosing some expense voucher forms for you to sign and return to me since I used the last one I had for the Philadelphia trip.

I am also enclosing a photo of a letter from Mary Field of ABC Television, Ltd., London. They did a number of experiments in which they showed different types of films to groups of children and, using infra-red light, photographed the reactions of the children, without their knowledge, as they watched the different films. This work was discussed at our seminar on children's programs in Boston last year, and her receipt of a copy of the report of that seminar occasioned her letter to me.

You will notice that she anticipates using the same technique in connection with television and will probably start her experiments early next year. There might be something of value in this for your project, and we thought you might want to get in touch with her. I will write her a letter so that she will not be surprised to hear from you.

Sincerely,

Harold E. Hill
Associate Director

HEH:JO
Enclosures

June 30, 1959

Miss Mary Field
ABC Television Limited
1 Hanover Square
London, W. 1, England

Dear Miss Field:

Thank you for your letter of June 23 and your kind comments about the report of the seminar.

You will be interested to know that the NAEB is undertaking a two-year project on the "language of the media," under the direction of Dr. Marshall McLuhan of the University of Toronto. This project was made possible by a grant from the U. S. Office of Education under the provisions of the National Defense Education Act, and will attempt to explore how people are affected by the medium itself as separate from the message being transmitted by the particular medium. In other words, we know pretty well how people react to the printed word and we have courses in teaching them to read properly and well, but we do not know what effect the medium of television has upon people, or how they will react differently to the same message over television simply because that is the medium used. And any attempts at teaching people how to view TV properly are very limited and weak at best. It is very difficult adequately to explain this project in a few sentences (especially when it took several pages of explanation in the proposal we submitted to the U. S. Office of Education), but I'm sure you get the idea.

At any rate, knowing of your interest in this sort of thing and feeling that there might be considerable connection between your proposed studies and this project, I have taken the liberty of passing your name on to Dr. McLuhan and suggesting that he get in touch with you. I expect that you will hear from him sometime soon.

Sincerely,

Harold E. Hill
Associate Director

HEH/dp

cc: Dr. Marshall McLuhan

Will you call. Would you kindly bring this to Mr Johns's attention please?

A·B·C·TELEVISION LTD

1 Hanover Square, London, W.1

Directors
SIR PHILIP WARTER, *Chairman*
ERIC G. M. FLETCHER, LL.D., M.P., *Deputy Chairman*
HOWARD THOMAS, *Managing Director*
C. J. LATTA, (U.S.A.)
ROBERT CLARK, M.A., LL.B.
D. J. GOODLATTE
W. CARTLIDGE
GEORGE A. COOPER

Telephone
HYDE PARK 7222
Telegrams
ABCATEL NORPHONE
LONDON

23rd June, 1959.

Mr. Harold E. Hill,
Associate Director,
N.A.E.B.,
14, Gregory Hall,
Urbana,
Illinois.

RECEIVED
NAEB HEADQUARTERS
JUN 25 1959
AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Dear Mr. Hill,

I have received the report of the N.A.E.B. Seminar on children's television programmes and found it most interesting reading. It must have been a most stimulating occasion and I wish very much I had been there to take part, especially as there was a special reference to our infra-red work.

I think you may be interested to know that I am, at the present moment, planning to use the same technique for television and will probably be carrying through the experiments early next year. You might like to keep in touch with me and my colleagues, as our work will be very definitely experimental to see whether infra-red photography can be of use in assessing the attraction of television programmes for children.

Yours sincerely,
A.B.C. TELEVISION LTD.,

Mary Field

MARY FIELD

McLuhan Project

NAEB
National Headquarters
14 Gregory Hall
Urbana, Illinois

June 26, 1959

Mr. Marshall McLuhan
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Since I'm just off to St. Louis for meetings, and then leave Monday for a week's vacation, I'm leaving your expense statement for Harold to process on Monday, or as soon thereafter as he can get at it. Drop him a note quickly if it should be sent elsewhere than to your home address. I don't recall when you "go West."

Your letter to Sam was fine. After you've got an itinerary and procedure plan, you'll need to meet with the Committee, chaired by him, to go over to get you launched. This will be after September 1, I expect, when funds are available, but not too long after.

I like the approach you outline to media specialists. "What can my medium uniquely do? And what can't it do as compared with other media? And what are the changes mine is undergoing in the melee, in the face of the pressures of the others?" We're beginning to get some good starting questions, I think. If we can find the right people to answer them, we'll have useful data.

Sam's still a bit concerned with the absence of something he can get his hands on as procedures and research or experiment design. As the present muchness becomes succinct sharpness, the necessary focus and steps will begin to emerge. Much of this will need to take place in your own mind, prodded by critical, though friendly, questions.

Should we try to use part of consultant funds for someone like Foshay to ride herd on you on our behalf? Not sure Sam feels either he or the Committee will be up to it with other pressures; he raised this question. And the number of balls we here now have in the air seems to multiply daily, as far as I am concerned personally, to try to follow in detail.

Have also suggested to Harold that he call to your attention the infra red techniques developed by Mary Field and the BBC for studying children's behavior during all parts of programs. This might be of great usefulness, and she might be a good contact and resource.

Our best,

Harry J. Skornia
Executive Director

hjs:rs

CC: Dr. Sam Becker
Mr. William Harley
Mr. Jack McBride
Mr. Harold Hill

McLuhan
29 Wells Hill Ave
Toronto 12

June 25/59

Reid
Sat. June 27

Dear Harry

Perhaps I can clarify a bit more my recently stated questionnaire approach in reference to grammars of the media. To ask and in written and oral form:

(a) what is the most obvious and striking power or advantage possessed by your medium (lead pencil, typewriter, radio station) over all other means?

(b) what has your medium done to other media?

(c) what have other media done to yours?

These by way of eliciting observation and anecdote that will reveal the various lines and levels of force

operative in any field of relations set up by any medium.

To discern and to spell out the lines of force in the world gives us speech, statement, syntax in the first place. To do this for various segments of reality (physics, chemistry, logic, rhetoric) in a more detailed way is science. And science in turn produces new media or modes of handling information which like the older languages have their own lines of force and impact for which grammars or science can be discerned.

To codify these grammars or lines of force in new media

must be done by contact with those who are nearest to these media. But the technicians have no unified procedure of verbalized handling of ~~this~~ their experience. Nor do those closest to the ~~new~~ new media have much awareness of the inter-penetration of media in man and society.

So Harry, I'm suggesting a descriptive "unified field" approach via particular observation and anecdote as the preliminary basis for later experiment and testing.

Napoleon understood the grammar of gunpowder. Today he would have to understand many more grammars.

Have to leave here by July 6. Hope we can wangle Wash. press release before that.

All best

Marshall

Hold date

RECEIVED
NAEB HEADQUARTERS
JUN 26 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Ave
Toronto 10

June 24/59

Dear Harry

On back of enclosed hotel receipt are figures of my travel expenses. Can you transfer these to one of those signed expense sheets I returned to you? I mention the roomettes but don't really expect re-imbursement for them.

Am working again on stage and procedure profiles for Walter Stone. Hope yesterday's letter to Sam Becker (copy of which I sent you) will be some use as well.

Tell me your reaction to my stress on media questions & all types of technicians: (2) "What is the basic job

over

done by your medium (chalk pencil type writer tv) that cannot be done by any other means?

(b) what new strength or ~~weakness~~ have you noticed in your medium since it ~~encou~~ met this or that other medium as a rival?

This (b) question is based partly on the idea that translation of one medium into another reveals grammar, contours or lines of force very quickly.

Questionaires supported by interviews in all media areas can be done ~~to~~ quite fast on madison Ave etc.

This approach then plus the

gestalt, transactional and motivational research approach, seems to me to be the most promising in dealing with so many subliminal and non-verbalized areas of experience configuration.

We must devise questions that do enable verbalized response to occur where only the non-verbal configuration had been before.

So let's not worry too much about content transfer and retention analysis.

Cannot we not say that to end the subliminal regime of chaos and old Night in all media areas since the alphabet, by verbalizing and illumination from within by language is the crux of our project?

Blessings

Marshall

June 26, 1959

Mr. Marshall McLuhan
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Since I'm just off to St. Louis for meetings, and then leave Monday for a week's vacation, I'm leaving your expense statement for Harold to process on Monday, or as soon thereafter as he can get at it. Drop him a note quickly if it should be sent elsewhere than to your home address. I don't recall when you "go West."

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Have also suggested to Harold that he call to your attention the infra red techniques developed by Mary Field and the BBC for studying children's behavior during all parts of programs. This might be of great usefulness, and she might be a good contact and resource.

Our best,

Harry J. Skornia
Executive Director

hjs:rs

CC: Dr. Sam Becker
Mr. William Harley
Mr. Jack McBride
Mr. Harold Hill

Dear Harry, I forgot to have a copy for myself. Maybe you could send me a photo one soon. I shall write you soon more. Time

Dr. H.M. McLuhan
29 Wells Hill
Toronto, Ontario
CANADA

June 23, 1959

Samuel L. Becker
The State University of Iowa
Iowa City, Iowa

Dear Sam,

I was in New York a few days ago and called you first thing, and discovered that you had left the day before. This was a great disappointment. I stopped off en route to New York, and talked with some friends at General Electric management center in Crotonville, and raised the question of the project for understanding media with their educational department. Their education division is just in process of completing for their executives a project for economic training to raise the general level of their operations. I was interested in the form they had provided for this course, which had been prepared by numerous well-known economists, and it consisted of twelve envelopes, each of which contained a complete kit for training group by panel discussions, by readings contained in the folder and not to be reached by outside means. Questions were provided which would serve to guide panels, and especially they felt questions which would serve to bring the thinking of the various individuals into close relation to the events of the community. They were eager to avoid any sort of economic bias, and to provide a multiperspective approach to all these questions. Their overall objective, as they expressed it, is simply to raise the general level, and that is why they hope to introduce this same batch of materials into secondary schools, if possible. Their education department expressed great eagerness to cooperate with us on this project for understanding media. In any way we decided they could help, they would help.

I then went on to New York, and I talked to a friend at BBD&O, and to another at McCann-Erickson, about the possible Madison Avenue attitude toward such a project, and they were quite confident that I would get all the cooperation I could ask for from their research division and their media analysts. They were sure that they would be delighted to devise with me ways of testing media impact, media configuration, subliminal and otherwise, as it is registered in the youthful or adult mind.

I then talked to some people at Life and Time, who were just as keen in expressing eagerness to assist this project, on the ground that anything that raised the general level was to their advantage as well. This was also the attitude expressed at NBC by Martin Hoade, and his friend and associate André Girard, the painter and experimenter. Girard showed me at that time an experimental film he'd just completed of Poe's Raven and his Annabel Lee, using what he calls cinematic diction. It was amazing, the effects he gets from these familiar poems by simply writing the words on film strip, transparent paper actually, with accompanying illustrations like an old medieval manuscript. By putting the individual words into movement, the poem comes to you in a surprising way: as if some precocious child were doing a top level exegesis of same. You

have an overwhelming impression of the words as being audible, and are quite surprised to learn at the end that there was no sound track. He is experimenting constantly with the relation of word, movement and image in TV and film, and is eager to pursue these experiments in any way that would help in the Understanding Media project. This Life editor and I went on to Philadelphia to meet Gilbert Seldes and Harry Skornia. Seldes simply said, "Understanding media, grammars of the media, that's what we're here to do, so naturally we're tremendously interested." I think we can count on a full and hearty cooperation from Seldes in this effort. There's no occasion for rivalry or jealousy at this stage in such a project simply because the territory is so vast, and the available insights which haven't been garnered from various sources are so numerous that nobody could possibly feel very greedy about this.

I talked at considerable length with Arthur Wells Foshay, who as you know is an enthusiast for this 'medium is the message' approach, and we talked about the possible ways of testing such a factor in perception, supposing it were validly there, and albeit subliminal, and he was quite agreed that the motivational research methods would be relevant and valid in tackling this problem, he was agreed that the present methods of testing content would be a waste of time. He felt that the Arnheim, Ames, Cantril, Ittelson group of Gestalt, Transactional psychologists probably had more to offer in the way of method, at this stage at least, than anybody. Actually, the Transactional, Gestalt, configurational approach to perception is merely one which assumes that it is possible to pay attention to more than one thing at a time, that a kind of field of perception is normal, so that if any factor enters the scene which fosters or favors a one-thing-at-a-time approach, it will necessarily drive the rest of the field of perception into the so called subliminal area. That makes it possible to suggest that from the beginning of alphabetic writing, you have the beginning of the one thing at a time method of attention, fragmentation of fields of perception.

The alphabet itself, at least 2500 years ago, set up this fragmentation of the field of attention, and automatically therefore released the beginnng of the process of pushing all except one thing at a time into the subliminal area, so that as James Joyce puts it, literary cultures are "Abced-minded", the puns absentminded and ab-said minded are relevant. It is literally true to say that a literate culture is schizoid. It has to be in order to achieve the ends it sets itself of applied knowledge, of breaking things up into bits so that it can master them and hold them statically for analytic purposes - such a culture inevitably disintegrates itself systematically, organized disintegration of perception is the very technique of such a culture, and such has been the course pursued in the Western world for 2500 and more years. Now in our own time, the past century at most, since the commercial use of the telegraph in 1850, we have moved into an all-at-once world, in so far as electronic means permit a simultaneous field of information to exist, whether in the newspaper, or now on the TV image - and what is so obvious about this revolution is that it is an all-at-once rather than a one thing at a time field of perception which is offered for human attention. This, as I have suggested many times, many places, is also to say that our western culture has shifted from a visual analytic stress, to an auditory, synthetic integrating stress - for the simple reason that an all-at-once field, mosaic of items, possesses inevitably an auditory space character.

Auditory space, as the psychologists have shown us for a long time, is simply a simultaneous field of relations which is created by the very structure of auditory perception, namely that we hear from all directions at the same time, thus creating in the very act of hearing a field which is spherical, and yet without boundaries, is contained in nothing and contains nothing, in short a non-visual field. This non-visualizable aspect (note the silly visual metaphor in aspect) is what gives the Russians their easy advantage over us in modern physics and mathematics, namely that they do not find the same urgency to visualize experience or problems that we do in the West. It was Lobachevsky in 1830 who hit upon non-Euclidian mathematics, but all Oriental peoples have an equal facility in non-Euclidian mathematics, and therefore a kind of affinity for modern physics and electronics, which will shortly give them a huge advantage over the Western world. This strictly concerns the role of various media in our future educational programs - not to understand the dynamics of this situation would be quite fatal. For example, the United States in 1750 took over the latest European technology, namely the printing press, and allowed it the fullest play technically and educationally, and politically, industrially - because there were no strongly established institutions and vested interests based on an earlier technology, so that the Europeans were hopelessly hindred in their exploitation of print technology by their huge backlog of established culture, whether feudal and oral, or architectural, institutional. We on this continent, being without such previous achievement, were free to exploit the new. Such is the case even in Switzerland today, where their lack of massive industrial backlog gives them a great advantage over General Electric and Westinghouse in using the latest electronic technology, and the Japs also, and all parts of the world that we list as undeveloped countries. Their lack of previous investment in massive industrial technology will shortly appear as a great advantage in the electronic age.

This applies equally to education, because the subliminal backlog of literacy when it meets the conscious, or overt technology of the electronic or photographic even, is deeply puzzled and bewildered by the confusion of imagery and confusion of configuration. This raises the question, or the mystery as it were, of why literacy should be itself the major cause of unconsciousness of media. It's very important to discover why literacy <u>in itself</u> has created vast areas of inattention and unawareness and insensitivity in human sensation, and in human judgment. This kind of blackout, or brainwashing, is something which we can see happening today, in areas in which a new medium of communication overrides an older medium. In the Arab world a recently commenced literacy has been overwhelmed by the arrival of radio. Such may also have been the case in Germany, Italy, Spain and other countries in the 1920's when radio revived their tribal mores and attitudes. Perhaps it was just because literacy and industrial forms had been so recently acquired that they were so easily rubbed out, or overridden, by radio. I'm here suggesting that we could well afford to study radio as a powerful retribalizing factor. I've already suggested that we study the whole of the electronic in this respect: tribalizing in the sense of once more reviving a sense of urgent need for forms of human association which are family and clan patterned, and rubbing out as quickly as possible the conractual, the written and the legalistic - the very form of the citizen as understood in Roman law, in favor of a return to the family tribal pattern.

When the world becomes a global village, by virtue of the instantaneous configuration of information, daily, hourly, when everything happens

everywhere at the same time, then the dimension of global village is automatically conferred upon the world situation, and all the strange psychological patterns of village behavior seem to be rediscovered and reemphasized by men.

I found your essay on Research in the Newer Educational Media of great help, and reading it makes it appear even more obvious to me, that the obsession with content analysis in psychological testing of media is itself a subliminal factor carried over from unconscious patterning of mind from print technology. One has only to say this in order to see that a mind which has accustomed itself to codifying experience visually, on the page, becomes completely unaware of the packaging device so employed, and thinks of content as a completely dominant fact, and of vehicle and container as unimportant, relatively, as features.

I think my Gutenberg book will offer a sufficient quantity and continuity of testimony on the effects of the forms of writing and printing to make this completely convincing, because one has only to consult the changes in the arts of poetry, and prose, and painting under the impact of various developments in print technology, to trace the exact lines of force which that technology exerts. This raises a very basic question about media research.

I mean the factor of translation from one language into another as a revealer of the properties of both, so that as René Clair put it in a Tv show a few months ago, when two people appear on the stage, it is necessary that the dramatist motivate and explain their presence there. Whereas the movie camera can look at anything, or follow any group in action without the slightest need for an explanation of why it chooses to do so. The grammar of the camera eye, what it includes and excludes, is best seene when it encounters another medium. The same is true of poetry and painting. The problem of arranging images verbally, of creating time and space situations, and point of view, tone and attitude is quickly revealed when a poem attempts to present some of the effects of a visual composition. In other words, if the new media are also new languages having specific and limited powers of statement and codification, these are most quickly revealed in their profiles or grammars, or lines of force and reality by juxtaposition and interpenetration. Thus the movies have learned fast about themselves through having to produce for TV purposes. Radio learned about its unique properties, and its indispensable contribution only after TV smacked into it. From this point of view, may it not prove feasible for me by questionnaire and interview to extract from the technicians in the various media a testimony of what has been revealed to them concerning their media since the impact of rival media. In short, why can we not sift the innumerable anecdotes from within the media world as a kind of involuntary evidence concerning media contours.

As a final overall observation, is it not plain that understanding media means the raising of the subliminal levels of all media experience for inspection and scrutiny. Is it not equally plain that our century as an all-at-once century has accepted the challenge of the elimination of the subliminal on all fronts. This of course is what is meant by saying "the medium is the message" because it is only by abstraction of the specific literate type that we ever came to think of the message as separate from the vehicle. In an all at once world of Ulanovas and Marcel Marceaus, it has become impossible to fragment experience in this way.

The electronic field of perception is a unified field in which all levels of experience coexist. Naturally, there is a huge overlap of this new field with the previous one-thing-at-a-time mode of attention, and of production by means of applied knowledge. 'Applied' meant fragmenting, and spelling out in assembly line style, but nowadays, as Peter Drucker points out in Landmarks of Tomorrow, "The assembly line is obsolete." By this he means that with multiple electronic tapes feeding information into the production process from many angles simultaneously, the assembly line is transformed into syndromes and clusters of events. There would seem to be a serious traumatic situation in our entire culture, economic and educational, when our teaching and our curricula are no longer supported by a parallel stratum in the overall ecnomic and industrial situation. This by itself could amount to a total loss of in-school motivation.

McLuhan

June 22, 1959

Dr. Sam L. Becker
Executive Secretary
Television Center
State University of Iowa
609 Tenth Avenue
Iowa City, Iowa

Dear Sam:

Thanks so much for your help with McLuhan and for your NEA speech. Splendid job. Soon after September 1, he and the Committee should meet. We have funds.

Terribly rushed --- or I'd be more adequate in my appreciation, Sam. Met with Seldes and McLuhan Thursday in Philadelphia. Lots of help proffered, if "Mac" can tell people specifically what to do.

Best,

Harry J. Skornia
Executive Director

HJS/dp

McLuhan

June 22, 1959

Dr. C. Walter Stone, Consultant
New Educational Media
Department of Health, Education and Welfare
Office of Education
Washington 25, D. C.

Dear Walter:

Becker doesn't say who wrote this letter, Walter, but I thought it might be of interest to you. Our committee (and I, I suppose) will have to be the ones to keep McLuhan on the ground.

It is because he is the only man I know who has these insights, that we undertook this thing, knowing the headaches and possible heartaches it will mean.

Thought I'd share with you, personally.

Glad to see you again. Hope your Texas trip irons out difficulties and clears the tracks. Our utmost in respect and affection.

Sincerely,

Harry J. Skornia
Executive Director

HJS:JO
Enclosure - Photo by Becker letter

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

14 GREGORY HALL
URBANA, ILLINOIS

June 19, 1959

Essential! (note)

Dr. Harry Skornia
Executive Director
NAEB
14 Gregory Hall
Urbana, Illinois

Dear Harry:

Below is a copy of a letter which I received from a man who knows McLuhan quite well. I belive that he makes good sense and that his suggestion is one which should receive serious consideration.

"I hope you and NAEB know Mac well. He's an authentic genius, I'm sure. He is also a poet in temperament, given to insight as a technique of research, and on him it fits well. He sometimes leaves out all middle steps in stating conclusions, offering only outrageous (at first) generalizations, which anger many people. Remember always that he cares almost only about the intrinsic form of the various media (as an artist) and has only superficial patience (or understanding) of the likes of statistics, financial structure and even content analysis. He believes that <u>form</u> of the media is greater than anything, that print is not film is not radio is not television, etc. But only half a dozen people I know sense the urgency of this idea with him. They speak of the role of the advertiser, Mac says in effect, 'the nature of the medium as an art form, makes the role of the advertiser nearly incidental, and, besides, the advertiser is, in a sense, a contemporary artist.' And he means it, no nonesense.

I unite in this view because I have seen people tire of Mac after an initial love affair, lose faith and conclude that he is an opportunist. He isn't. He may well be the most important asset the media have, because he believes with a profundity which most of us only mouth that they are the most important factors in the modern world, not because they are propagandistic but because they determine perceptual <u>processes</u> (not merely content) of people. Print, by its form, creates a way of <u>thinking</u>, not only a store of content; so do all other media. Few people really understand this message.

Then there is this: Mac needs a translater, an assistant or friend or backer if he is to assume an administrative role (I don't know that, you see). I advise you most seriously as a friend, and as his good friend, that he has never been able to speak the heart of his message successfully to most professional media men, and he hates detail, skipping all middle steps, as he generally does. He needs people of proper temperament.

I think NAEB has made a daring and fine decision. I ask you and colleagues in NAEB to remember the original brilliance (which still persists) and to be prepared for Mac's ignorance and lack of concern for most of the things we teach in our media courses. He could learn them, but he doesn't care to, particularly, for the important thing is inherent form of the media, not control structure, content, audience, etc.

When the doubts arise in NAEB, perhaps you can be Mac's friend and translator. You're (NAEB) way ahead of your time in doing this. With understanding Mac can perform beyond expectation, which is beyond the thinking of most of us, by far. He can also be frustrated by the shoe clerks among us.

Also, he can be wrong in factual detail that you carry in your hip pockets. Forget it. Rely on his insight.

He's an artist, a poet -- we need them in the media."

I believe that the above needs to be taken quite seriously, Harry. The project can be pretty tremendous but it can also be a hell of a flop.

Sam
(Becker)

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB

14 GREGORY HALL
URBANA, ILLINOIS

June 19, 1959

Mr. Marshall McLuhan
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

I am back at Iowa once again trying to adjust to working for a living and to administrative responsibilities - neither of which sits well on me.

I was quite interested in your last letter. I can appreciate the problems which you are facing. First of all, though, I believe that there may be some misunderstanding of what the Title VII people want. I would guess that they are really asking not for the evidence which you hope to discover but rather for statements of the problems in researchable terms. In other words, since they have been promised an experiment, they are probably interested in an explication of your questions in terms of observable behavior. For example, you talk about non-verbal factors in attitude change. Attitude is obviously non-verbal, though researchers often use verbal statements as indicators of the presence or absence of the concept "attitude." I would guess they want to know what sort of indicators you plan to use if you don't use verbal indicators. They probably want to know ~~what~~ your criteria of such concepts as "revealing character" and "coming into sharpest focus" and "appearing most starkly," etc.

I did a paper recently in Washington for the NEA which might suggest some approaches to you. I do not think that the particular approach explained in the first part will help for the kind of thing you envisage, but I do believe that the last part might. I am enclosing a copy for whatever you might get from it. One of the problems of going about this sort of thing systematically is the danger of stifling insight. On the other hand, once insight is achieved, I believe that you might well try to reflect back, as I have suggested for educators, and try to explicate the cues or indicators which made you feel that a particular medium did one thing more than another medium. These cues or indicators need to be defined clearly enough (if there is to be any experimentation) for other researchers to observe them and arrive at the same conclusions which you have.

I do not know if any of the above is clear. I do think that the enclosed paper is somewhat clearer. I will be interested in your reactions.

I approve of the idea of much consultation with Wells Foshay. Not only is he bright, he is quite enthused about your project. I spoke with him about it two or three months ago.

Good luck with the job ahead. It is not going to be an easy one but I am becoming more and more confident that some new and important ideas are going to come out of it.

Best,

Sam

Samuel L. Becker
Chairman, NAEB
Research Committee

SLB:mw
Encl.

cc: Dr. Harry Skornia

AN APPROACH TO RESEARCH IN THE NEWER EDUCATIONAL MEDIA

A report for the National Education Association

Samuel L. Becker
The State University of Iowa
Iowa City, Iowa

The development of the television medium in a period of world crisis and booming school enrollments has been both a blessing and a curse for the co-development of intelligent instructional uses of the television medium. It has been a blessing because it has forced consideration of instructional television by many educators who would never have touched it otherwise. It has been a blessing also because it has caused money to be brought forth for educational experimentation. It has been a curse because it has caused, in my opinion, the wrong kinds of questions to be asked and, therefore, the wrong kinds of experimentation. It has caused us to ask "Can a teacher with television teach 400 children as well as a teacher with 30 children in a classroom?" or "Can you teach Russian by television?" or "Can we save classroom space by utilizing televised instruction?" or "Should we have total television instruction, television supplemented by classroom instruction, classroom instruction supplemented by television, or television simply used for enrichment?" Now some of these are probably important questions. However, they have not led to fruitful research in the past; I do not think that they will in the future. I would like to suggest instead an approach which I believe will lead to more basic ques-

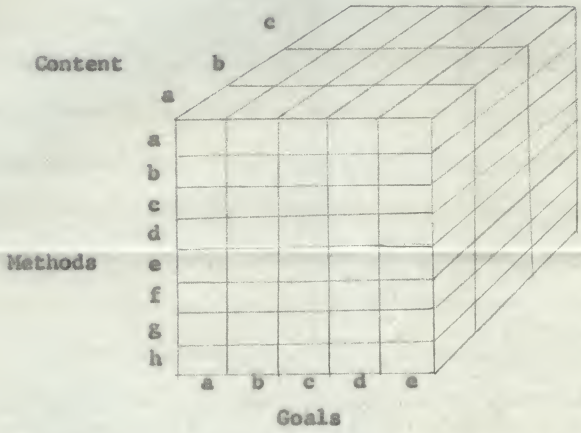
tions, better designed experiments, and greater advances in knowledge.

I would start with a set of very specific educational goals. (This is certainly not a very original idea but, unfortunately, few research projects in education begin here.) For example, even the learning of problem solving skills is too vague. Problem solving in mathematics is different from problem solving in the social sciences or problem solving in the humanities and we have little evidence of transfer from ability in one to ability in another.

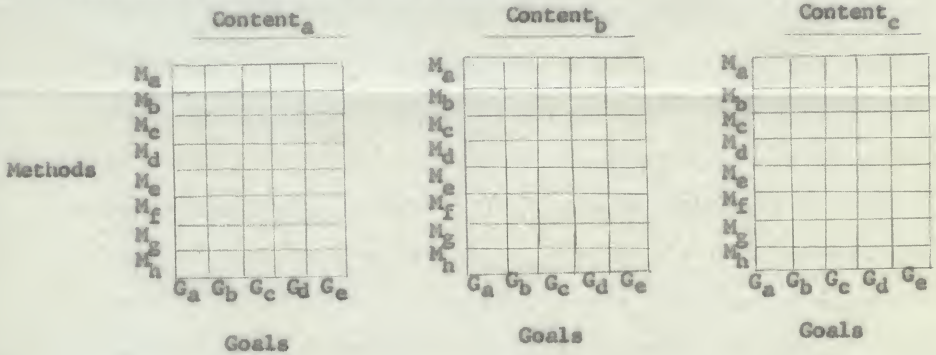
After the goals have been defined, I would define the content which might be used as the road on which to move toward the goals. I would then define all of the reasonable teaching methods which could be used as vehicles to get over the road to the goals. Note that we are not yet considering media of communication such as radio or films or television but rather such specific methods as the unanswered question, the confronting of students with a somewhat new problem to analyze after the teacher has given them some principles or has solved a different but related problem. It is neither possible nor profitable to set down all of these possible methods at this point. First of all, the methods must be determined in part by the goals which are defined for a particular situation. Secondly, they should come from teachers and researchers experienced in the particular area and grade level to be studied. I might add,

parenthetically, that this is the stage at which the most imaginative thinking needs to be done. For example, if we want ninth grade students to learn to apply mathematical generalizations or principles to new problems, what are all of the methods which a teacher can use to develop this sort of skill? I gather from teachers of mathematics that there are a number of standard methods now in use. I believe, on the other hand, that it is a safe assumption that these standard methods do not exhaust the field, that there are methods as yet unthought of or, at least, untried. If we are to continue to improve our instruction, we need to think up and to test these new methods. As in most creative thinking, no ideas for new methods should be discarded immediately, no matter how wild. The important thing is to have many ideas for later consideration.

Once the goals, content, and methods are defined, we have the elements for a three-dimensional structure which we can examine carefully to see which cells make sense and whether we have some areas of content and some methods for reaching each of our desired goals.



This can probably be visualized more easily if we slice our cube into sections along one of the dimensions, e.g., the content dimension. We then have as many two dimensional structures as we have areas of content in our cube.



Some of the possible uses of this type of analysis can best

be seen with an illustration of the way in which one of the slices above might look. For the sake of simplicity, the illustration will be kept at a grosser level than it ought to be when used in preparation for teaching and research. When used, the analyses need to be detailed and explicit, as well illustrated in the analyses of certain educational goals reported by Ben Bloom et al. in Taxonomy of Educational Objectives. For our illustration, let us say that we are dealing with the fifth grade and that our content set has to do with Spain. One aspect of this content might be Spanish customs. This is the slice of the cube which we will use for illustration.

Spanish Customs

Methods	Goals: Foster critical thinking about Spain	Foster feelings of "discovery" & "wonderment"	Stimulate intellectual curiosity	Foster inventiveness	Teach facts about Spain	
Talk to Spanish children		X	X		X	
See some Spanish dances		X	X		X	
Discuss and compare Spanish and American customs	X	X	X		X	
Plan a Spanish fiesta	X		X	X		
Carry out fiesta plans				X		

Note the X's on the chart. They are marked in those cells in which we believe that a specific method of dealing with a specific area of content will achieve a specific goal. If we do this sort of analysis carefully enough, and if we are at all imaginative in thinking of the best possible methods for achieving our goals, we will be in a better position to start thinking about the possible media and the best media for carrying out these methods in a particular area. It is at this point that we should consider the relative advantages of television, radio, films, field trips, and so forth - and not before. It is at this point also that we should consider the practicality of the methods which have been thought of. If we are considering the education of children in many mid-west towns, it is probably not possible for them to talk to Spanish children in person or to see live Spanish dances. Perhaps here is a place to use television or film? Will these do the same job? Are they better than other methods which might be employed in such communities to foster feelings of wonderment or to stimulate intellectual curiosity? We are now coming closer to defining researchable questions. If the analyses have been carefully carried out, good educational questions are bound to be generated because we then know the dimensions of our problem and the content, methods, goals, and media to be investigated. By knowing the specific content and the methods which are to achieve each goal, refinement of testing procedures is made possible.

Such a structural analysis can be useful at many levels in education. It can be used for analyzing a small segment of what one teacher wishes to accomplish in his classroom or it can be used at a grosser level for analyzing a school system, college, or university.

I mentioned measuring instruments earlier. I would like to say a few more words on this subject. Whenever we start talking about affective behavior - critical thinking, feelings of "discovery" and "wonderment" in learning, intellectual curiosity, inventiveness - almost everyone, automatically, says "But these are things you cannot measure." Yet, generally implied in the remarks which precede or follow this declaration is an indication that the speakers feel that some approaches in the classroom are better for affecting these behavioral changes than other approaches. Now, in some cases at least, there must be some reason why these persons believe this to be so. They must have noticed something, consciously or subconsciously, in their classrooms. They must have received some sort of cues from the learners. I wonder what these cues are? The truth of the matter is that though these speakers say that these variables cannot be measured, they have measured them! The observation that this child is more inventive or more curious than that child is measurement. True, it is gross measurement but it is measurement and many sciences have begun with measurements which

were far more gross. Once we systematize our observational methods, greater precision can be developed.

What I would like to see now is a large group of teachers who will take each of these concepts, for example intellectual curiosity, and try to describe the specific instances in which they have noted that one student had more of it than another student. I would like them to describe the cues which they recall which they believe helped them to recognize such differences. I would also like to have them go back to their classrooms and watch for this for a month. They could keep diaries of their observations of cues which indicate greater or lesser degrees of intellectual curiosity. As I see it, this is the only logical means to begin to develop good measures of these concepts. Incidentally, and at least of equal importance, this is also probably the best way to get good behavioral definitions of what intellectual curiosity and inventiveness and critical thinking and these other concepts are. Undoubtedly, this should be done independently for different maturity levels. One would assume that the cues by which we recognize intellectual curiosity or creativity are different for third graders, high school students, and graduate students.

Once these data have been gathered, we can tabulate the results in order to see the cues on which there is general agreement. Using these as a basis, we can develop instructions for independent

observers. We can then take groups of students whom a new group of teachers agree represent high and low points on one of our concepts and test the validity and reliability of our new measuring instruments with our group of observers. On the basis of these tests, the instructions can be further refined until we have satisfactory instruments for research on these kinds of learning.

None of the ideas above are revolutionary. However, I do not believe that they have been tried to any extent in educational research. I know that they have not been used in the research which has been reported on the newer educational media such as television, radio, or films. I feel certain that their thoughtful use could do much to raise the level of research in these areas.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education
Washington 25, D. C.

June 15, 1959

TITLE VII - NATIONAL DEFENSE EDUCATION ACT OF 1958

Policies, Procedures, and Guidelines

for

Grants for Research and Experimentation in More Effective Utilization of Television, Radio, Motion Pictures, and Related Media for Educational Purposes

Budget and Financing

Proposals submitted for research projects under Title VII must include a budget showing the total estimated cost of the project. The information should indicate the amount of funds to be provided by the grantee and other non-Federal sources, and the amount of funds requested from the Office of Education. A breakdown by fiscal year of the total amount should also be provided.

Representatives of the Office of Education will discuss the proposed research project and budget with the grantee, and before a grant is made the research project and the budget therefor must be agreeable to both parties. The approved budget will show the total estimated cost of the project by fiscal year, the total amount proposed to be provided by the grantee and other non-Federal sources, and the amount to be provided by the Office of Education.

A copy of the approved budget will be provided the grantee. Adjustments may be made among the amounts for the various items in the budget, so long as such adjustments do not result in a significant increase in any particular item and the total grant is not exceeded. Prior approval of the Office of Education must be obtained before any major adjustment is made.

Grant Document

Grantees will be notified of approved grants by letter from the Office of Education. The grant letter will be addressed to the institution to which the grant is made. Copies will be sent to the principal investigator and the business officer of the institution.

Each grant will be assigned a number which will be indicated in the grant letter. All subsequent communications concerning the grant should make reference to the assigned grant number.

Grant letters will contain a minimum of conditions which upon acceptance by the grantee will consummate the grant. Acceptance of the grant by the grantee should be indicated by an authorized official of the institution signing a copy of the grant letter in the space provided and returning this copy to the New Educational Media Branch, Office of Education, Department of Health, Education, and Welfare, Washington 25, D. C.

Payments

The first payment on a grant will be made within approximately two weeks after receipt by the Office of Education of the signed letter of acceptance. Subsequent payments will be made quarterly, semi-annually, or otherwise, as designated on the dates specified in the grant letter. Where future support is contingent on subsequent appropriations by Congress, grantees will be informed by letter of the additional amounts authorized and the dates on which payments of the funds will be made.

No invoices for payment need be submitted by the grantee inasmuch as payments will be made automatically in accordance with the schedule indicated in the grant letter.

If, during the life of the grant, fiscal reports indicate that the actual rate of expenditure will deviate materially from the estimated rate, the Office of Education may consider it desirable to reschedule the remaining payments. In this event, the opinion of the grantee will be sought regarding the contemplated adjustment and, on the basis of such information, a change in the schedule may be made. Conversely, the Office of Education will at any time be glad to consider a request initiated by the grantee for a revised schedule of payments.

Checks will be made payable to the grantee institution, attention Fiscal Officer. The grant number will appear on each check immediately following the address of the grantee.

Any funds paid to the grantee in excess of the actual cost of the research conducted under and chargeable to the Office of Education grant must be returned by check to the U. S. Office of Education. Such repayment should accompany the final fiscal report.

Accounts and Records

The grantee shall maintain books and records which will show all costs incurred under the grant, in accordance with generally accepted accounting principles. The grantee shall, at all reasonable times during the period of the grant and for a period of three (3) years after final payment under the grant, make available for inspection by authorized representatives of the Office of Education and the General Accounting Office, at the office of the grantee, all books, documents, and other evidence bearing on the income, costs, expenses, and operations of the grantee in connection with the research conducted under the grant.

Fiscal Reports

A report of the expenditures under this grant will be required as of the end of each fiscal quarter -- September 30, December 31, March 31, and June 30 -- and a final fiscal report will be required within 30 days after the end of the project. No report is required when less than 30 days have expired between the date of the grant award and the first required reporting date. Fiscal report forms and instructions will be provided by the Office of Education.

Technical Reports

Progress Reports

Periodic progress reports will be required for all research projects which require more than nine months for completion. These reports shall be submitted as of the end of the second and fourth fiscal quarters -- December 31 and June 30. No report is required when less than 90 days have expired between the date of the grant award and the first required reporting date.

Reports of progress afford the researcher an opportunity for a periodic evaluation of his accomplishments, his problems, and the developing course of his research effort. In addition, they may serve as a valuable reference in connection with requests for support of other projects in the future.

To the Office of Education, these progress reports are of the utmost importance in preparing justifications of its budget requests and in presenting detailed and convincing evidence of the value of such research to Congressional and other interested groups. The reports permit members of the staff of the Office of Education to plan their own work more effectively and to furnish assistance or advice as problems arise. In addition, the reports enable the Office to answer numerous inquiries received from professional research and administrative workers regarding projects currently under way.

In brief, the purpose of the progress report is to afford you the opportunity to take stock of what you have done and to keep the Office of Education properly informed. This may be accomplished in a report of approximately two pages in length, which should be submitted in four copies. The following outline is suggested:

1. Identification:

   Name of institution or agency
   Name of project director
   Title of project
   Period covered by the report (inclusive dates)
   OE grant number (upper right hand corner)

2. Description of major steps taken in planning the project, in gathering the data, in analyzing the data, in recording and reporting, and so forth.

3. A brief statement of the next steps planned in carrying out the project.

4. Comments concerning special problems encountered (if any), major departures from the original plan (for which approval must be obtained in advance), advice or assistance which the Office may be able to supply, etc.

5. A summary of the staff engaged on the project. Separate staff into two groups: those whose salaries are paid in whole or in part from Federal funds, and others. Indicate the title or general function of each person.

6. Signature of the project director and the date on which the report is made.

Special Reports

Special reports of progress shall be submitted upon request by the Office of Education.

Final Reports

A final report shall be submitted not later than three months following the termination date of the project. The grantee shall provide the U. S. Office of Education 100 copies of the final report and 100 copies of any publications resulting from or primarily related to the research. In addition to the final written report, the grantee may in some instances wish to submit a report in one copy utilizing one of the new media.

Acknowledgment of Federal Support

Any publication resulting from or primarily related to research supported by an Office of Education grant shall contain the following acknowledgment:

> The research reported herein was supported by a grant from the United States Office of Education, Department of Health, Education, and Welfare.

Patents

Any discoveries or inventions arising out of the activities assisted by the grant shall be promptly and fully reported to the Office of Education, and the grantee institution shall either (1) refer to the Commissioner of Education for determination, the question of whether such discoveries

or inventions shall be patented and the manner of obtaining and disposing of the proposed patents in order to protect the public interest, or (2) determine in accordance with its own policies (and such modifications as may be agreed upon), as formerly stipulated in an agreement entered into between the Commissioner and the grantee institution, whether patent protection on such inventions or discoveries shall be sought and how the rights in the invention, including rights under any patent issued thereon, shall be disposed of and administered in order to protect the public interest. The latter course may be followed only when the Commissioner of Education has determined that the policies of the grantee institutions, with such modifications as may be agreed upon, are such as to assure that the invention will be made available without unreasonable restrictions or excessive royalties. (It is not intended that negotiation of the agreements and review of grantee institutions' patent policies will be undertaken prior to the time when the need therefor first arises -- i.e., when a reportable discovery or invention has been made.) In any event the Government shall receive a royalty-free license, with a right to issue sub-licenses as provided in section 8.3, title 45, Code of Federal Regulations.

Rights to and Disposition of Data

The term "Subject Data" used herein includes all data or other information which may be developed, created, or published in connection with the grant. The term does not include financial records and reports, cost analyses, and other information incidental to grant administration.

All Subject Data shall be, during the term of this grant and thereafter so long as it remains in the possession of the grantee, available for study and utilization by the Commissioner and such persons or institutions as the Commissioner may designate. Materials which are properly confidential will be treated as such.

The grantee agrees to and does hereby grant to the Government, and to its officers, agents, and employees, acting within the scope of their official duties, a royalty-free, non-exclusive, and irrevocable license throughout the world, to publish, translate, reproduce, use, and dispose of, and to authorize others so to do, all Subject Date which is copyrightable.

The Government reserves the right to duplicate, use, and disclose in any manner and for any purpose whatsoever, and have others so to do, all Subject Data. This is not in any way to be construed as restricting the rights of the grantee to publish and/or utilize the results of its work under this grant.

The grantee agrees to report to the Commissioner promptly and in reasonable written detail, any notice or claim of copyright infringement received by the grantee with respect to Subject Data collected or created under this grant.

Revocation of Grants

The grantee shall advise the Office of Education whenever, in the opinion of the grantee, there is reason to believe that circumstances may necessitate revocation.

Grants may be revoked in whole or in part by the Office of Education, after consultation with the grantee, due to the inability of the grantee to carry out the research for which the grant is made, or non-compliance with the conditions of the grant.

A revocation shall not affect any financial commitment which, in the judgment of the Office of Education, had become firm prior to receipt by the grantee of a notice of recovation. Thereupon, the grantee shall reduce, insofar as possible, the amount of outstanding commitments and repay by check made payable to the U. S. Office of Education the uncommitted balance of all funds which shall have been paid to the grantee by the Office of Education under the terms of the particular grant concerned.

Allowable Costs

In determining the allowable costs for a research project, the Office of Education will consider all costs which are clearly attributable to the conduct of the research.

Direct Costs

The Office of Education will consider as direct the costs which are specifically identifiable as having been incurred in the conduct of the research. Direct costs which are applicable to (1) the research project, and (2) other projects, programs, or activities of the grantee, shall be equitably apportioned to the respective projects, programs, or activities to which they apply. Examples of items which may be considered as allowable direct costs are explained below.

Salaries - This item includes the salaries of persons employed on the research project for the time actually devoted to the research project, including full-time and part-time staff, and consultants. Salary estimates should be based on the rates of pay normally paid by the grantee for services of the same or similar nature as those to be performed in connection with the research project. Where any person works less than full-time on the research project, current and reasonable estimates of the time spent on the research project may be used in the absence of actual time records in determining the part of the salary to be charged to the research project.

Employee Services and Benefits - This item includes the costs of employee services and benefits, such as insurance, pension payments, and social security, which are normally provided by the grantee to its employees. Such costs for the personnel for whom salaries are included under the above paragraph are allowable.

Travel - The actual cost of travel or an allowance for travel, in accordance with the established policy of the grantee, is allowable. Such travel costs or an allowance, not to exceed the rate of 1st class fare, may be paid to consultants from place of residence or employment to the place where services are to be performed and return, as well as to staff members when travel is necessary for the effective conduct of the research. An explanation of how the estimated travel cost was determined should be included in the budget submission.

Supplies and Materials - This item includes the cost of research supplies and materials and office supplies and materials actually used or expended in connection with the research project. Details of the estimated amount for supplies and materials should be provided, by listing the types of supplies and materials; the quantity, where appropriate; and the estimated amount for each type.

Services - This item includes services of a specialized nature which must be secured from other sources, such as statistical analysis. The particular types of services for which funds will be needed should be listed, showing the estimated amount for each.

Equipment - An allowance for the use of equipment may be permitted to help defray the rental or depreciation costs of new equipment items that are not essential to the current operations of the grantee, but are necessary to conduct the research. Such an allowance may not exceed 20 per cent per annum of the undepreciated value of the equipment for each year of the research project. Example: On an item of equipment costing $5,000 required for a 3 year project, the use allowance would be:

1st year:	20% of purchase price ($5,000)	$1,000
2nd year:	20% of undepreciated value ($4,000)	800
3rd year:	20% of undepreciated value ($3,200)	640

An allowance may not be made for permanent installations such as structural modifications, transmitters, towers, cable installations, etc.

Communications - This item includes long distance telephone calls, telegrams, radiograms, and postage which are directly attributable to and are necessary for the conduct of the research project.

Printing - This item includes the costs for printing, including duplicating, which are specifically incurred in connection with the research project. It does not include the cost of publishing the research results.

Other - Any other items of direct costs which are specifically required for the conduct of the research project should be listed, showing the estimated amount for each. If items are not self-explanatory, an explanation or supplementary details of cost should be provided.

Indirect Costs

In addition to the direct costs incurred in the conduct of the research, indirect costs not to exceed 15% of total Office of Education direct costs may be allowed.

Form No. OE-FM-9
(Rev. 6/15/59)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education, Washington 25, D. C.

Title VII - National Defense Education Act of 1958

National Association of Educational Broadcasters
(Name of Institution)

Urbana, Illinois
(Address of Institution)

Budget and Financing

Direct Costs

Salaries (Schedule A)	$ 19,250
Employee Services and Benefits	598
Travel	5,500
Supplies and Materials	1,400
Services	3,200
Equipment (Schedule B)	0
Communications	500
Printing	0
Other Direct Costs (Itemize):	

Subtotal, Office of Education Direct Costs	30,448
Indirect Costs - 15% of Total O. E. Direct Costs 1/	4,567
Total Office of Education Support	35,015
Other Support	5,900
Total Cost of Project	40,915

Estimated Requirements by Fiscal Year	F. Y. 60	F. Y.	F. Y.	Total
Non-Federal Sources	$ 5,900			$ 5,900
Office of Education	35,015			35,015
Total	$40,915			$40,915

1/ May not exceed 15% of total Office of Education Direct Costs.

SALARIES

Staff:

Title	Per Annum Salary	Full or Part Time	Length of Employment	Amount
Project director	15,000	Full	10 months	12,500
Secretary	4,500	Full	10 months	3,750
Graduate assistant	4,800	Part	10 months	2,000
Subtotal, Staff Salaries				18,250

Consultants:

No. Days of Consultant Services	Daily Rate of Pay	Amount
10	$100	1,000
Subtotal, Consultant Salaries		1,000
Total Salaries		19,250

SCHEDULE A

Air Mail

June 15, 1959

Dr. C. Walter Stone, Consultant
New Educational Media
Department of Health, Education and Welfare
Office of Education
Washington 25, D. C.

Dear Walter:

Received copy of March 23, 1959, Press Conference Statement by Flemming. But isn't there a later release which, though briefly, listed (as being negotiated) our "Understanding Media" proposal?

The latter, incidentally, is looking better. Fortunately McLuhan isn't waiting until September to get geared up. He's in New York right now in conferences with Foshay, Becker, Gerrard (at NBC) and others, has in the mill some specific plans with CBC for materials and testing, and is meeting (with me) on the 18th with Gilbert Seldes at the new Annenberg School (University of Pennsylvania) to discuss their involvement in this. Seldes has been calling for this sort of thing in his books and articles for some time.

Roy Hall writes that he's optimistic about getting Derthick to make opening remarks at Washington Conference. If both Flemming and he are there, we'll be well blessed. If Derthick is there, Hall says he doesn't want to talk. You, therefore, will be the one to "lay out the background, problem and expectations" of the Conference. Incidentally, this has been taking more and more time, and is looking better and better.

See you Wednesday.

Best regards,

Harry J. Skornia
Executive Director

HJS:JO

June 15, 1959

Dr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Talked with Stone. Until contract finalized, or past first "planning" stage, he's reluctant to have press release. Eventually, when we have specific steps and people in proper form and order, might be appropriate. I'm not sure this might not be good idea. We now have difficulty in doing Press Release that would get broad pick up. See draft of effort so far. This might be starting point for later issue. Give us your corrections and emendations for holding, just in case.

Does this inconvenience you too much? We are under way, and there should be no problem. And, as I recall contract, you're guaranteed first year's (or ten month's) salary to cover leave.

Best, prior to leaving for Washington. See you at Seldes' office.

Sincerely,

Harry J. Skornia
Executive Director

HJS:JO
Enclosure

P. S. Press release draft is by girl here who prepares such. As you see, it doesn't yet quite "come off."

Wjs - rough draft on news release. Do with as you choose. WHW

THE U. S. OFFICE OF EDUCATION RECENTLY ANNOUNCED THAT A SERIES OF NEW GRANTS UNDER TITLE VII OF THE NATIONAL DEFENSE EDUCATION ACT OF 1958 HAS BEEN AWARDED. THE NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS IS THE RECIPIENT OF ONE OF THESE GRANTS. NAEB HAS PROPOSED RESEARCH INTO THE UNDERSTANDING OF MEDIA. THE PRINCIPAL INVESTIGATOR FOR THE PROJECT IS DR. HERBERT MARSHALL MCLUHAN, PROFESSOR OF ENGLISH AT THE UNIVERSITY OF TORONTO, WHO IS A CONSULTANT TO THE NAEB. COOPERATING WITH DR. MCLUHAN WILL BE THE NAEB RESEARCH COMMITTEE AND THE CBC RESEARCH DEPARTMENT.

AS A NATIONAL EFFORT IS MADE TO INTENSIFY THE USE OF NEW MEDIA IN AMERICAN EDUCATION, WE ARE CONFRONTED WITH THE FRIGHTENING PROSPECT THAT, IN THE PRESENT STATE OF UNDERSTANDING OF THE UNIQUE AND OFTEN SUBLIMINAL AND UNPERCEIVED EFFECTS OF MEDIA, AS MEDIA, PRESENTLY PROPOSED USES MAY ENDANGER ALL OR MUCH THAT IS BEST, AND DESERVING OF PRESERVATION, IN OUR PRESENT EDUCATIONAL SYSTEM. MOST, IF NOT ALL, PRESENT AND PROPOSED PROJECTS WOULD APPEAR TO BE BASED LARGELY ON THE ERRONEOUS IMPRESSION THAT THE NEW MEDIA ARE MERELY EXTENSIONS OF PREVIOUSLY EMPHASIZED PRINT-MEDIA. THE CONTINUATION OF THIS CONCEPT, OR OF THE CURRENT EMPHASIS ON TOOLS-ORIENTATION, CAN EITHER GREATLY HAMPER THE UNIQUE CONTRIBUTIONS WHICH THESE NEW MEDIA CAN MAKE, OR, IF NOT CONTROLLED, CAN BE MOST DANGEROUS TO AMERICAN EDUCATION AS A WHOLE. AN UNDERSTANDING OF THE UNIQUE BIASES, DISTORTIONS AND LIMITING QUALITIES OF ALL MEDIA, AND THEIR DAILY CHANGING RELATIONS TO EACH OTHER NEEDS TO BE DEVELOPED, LEST THE PATTERN SET BY CURRENT USAGES, AND CURRENTLY PROPOSED PROJECTS -- IGNORING THE MESSAGES OR IMPACT OF THE MEDIA THEMSELVES AS MEDIA, INDEPENDENT OF INTENDED USE OR CONTENT -- BE A DISSERVICE TO POSTERITY.

A BREAK-THROUGH IN UNDERSTANDING MEDIA IS NEEDED TO COPE WITH, AND DEVISE CONTROLS FOR THESE MEDIA IN A MANNER TO MATCH THE BREAK-THROUGH ALREADY ACHIEVED IN THEIR TECHNICAL PHASES.

BY COOPERATING WITH NUMEROUS UNIVERSITIES, BROADCASTING SYSTEMS, PUBLIC AND PRIVATE SCHOOLS, AND SPECIAL PROJECTS THROUGHOUT THE UNITED STATES AND CANADA WHICH HAVE OFFERED THEIR COLLABORATION, EXPERIEMENTS WILL BE CONDUCTED ALONG THE LINE OF TEST HYPOTHESES. THE RESULTS WILL BE ORGANIZED INTO A PUBLISHABLE AND TEACHABLE FORM AS "GRAMMARS OF THE MEDIA" WHICH WILL MAKE THEM (AND THE FILMS AND NON-PRINT MATERIALS WHICH WILL ALSO BE PRODUCED) AVAILABLE FOR USE IN TEACHER-TRAINING AND NEW MEDIA COURSES IN THE SCHOOLS OF THE UNITED STATES.

RECEIVED
NAEB HEADQUARTERS
JUN 12 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

McLuhan

29 Wells Hill Avenue
Toronto 10, Ontario, Canada
June 10, 1959

Dear Harry,

This may have over-all relevance for PR in this project: Locally people say when they hear: "McLuhan must have been right about media all along."

Same pattern might be workable elsewhere.

Now the Edgar Dales are simply working on media content. They have never faced media as media. How can we scare them into an experimental effort and critical examination of their own assumptions? Does he know the Transactional School of psychologists? Could we get somebody to write a letter of inquiry to his News Letter asking whether Arnheim, Ames, Piaget, Contril, and Ittelson types of approach would be more valid for media study than for content analysis? That is, the configurational rather than the fragmentary.

Cantril

I have written to Foshay, Max Goldberg, and others asking this question. I am now working on the structural linguists for the same information about media as languages. They will be helpful.

Let's not be scared, Harry! But what we are talking about here is a far bigger and more radical change than Dewey ever thought of. But events are even more with us than they were with him. So it will go. We will win.

Let's keep in mind that general theory isthe dynamic or live model that produces all the mechanical test models; e.g., Dewey's "learning by doing". "Medium isthe message" is just as radical and reveals the subliminal structures in learning and ability at a glance. Associated with this dynamic model is the factor of learning saturation via ads, radio, movie, TV by the age of three or four, as with mother tongue. Saturation creates subliminal backlog steadily, just as we go dead on all the live metaphor in our language very quickly.

To switch a moment. It should be easy to collect data from technicians about the changing problems of relating sound to image in (a) talkies vs old silent pix; (b)TV vs talkie; Andre Girrard would help here.

It is by division of labor that pre-literate man moves towards the dissociation of his senses, which leads to writing-- thevisual form of the audible. Today we go backwards

(a next p)

through our subliminal night; e.g.,cracking the Easter Island script by the simple device of singing it instead of looking at it, fusing functions in our all-at-once world instead of separating them.

The written form creates only the Parkinson Law irrelevancies today, forcing more and more segmentation.

Bruce Attridge and Co. are going to work on a batch of taped commentaries and queries to accompany kines and radio tapes.

Cordially

Marshall

PS. Local CBC brass has just announced sermon at Unitarian Church here for this Sunday: "The Grammar of Television and its re-shaping of our social and archaic laws"! Get out the steam calliopes boys!

RECEIVED
NAEB HEADQUARTERS
JUN 12 1959
AM 7|8|9|10|11|12| 1|2|3|4|5|6 PM

29 Wells Hill Ave
Toronto 10
June 10/59

Dear Harry

If we need our Grammars of The Media Theme, and if languages are media, and media are languages, then from a testing point of view, translation becomes a natural means of revealing the powers and properties of media.

Of course I've been stressing translation for a good while now. You know how the French que vent dire is quite lacking in English. Our ideas of meaning don't play it by ear as the French do. Our meaning is from me-ing and meinung.

- In a word translation swiftly reveals basic form, structure, attitude etc.

Put on the stage or in a movie the peculiar power and social force of the telephone become very apparent. It's irresistible power of intrusion, its native tendency to speed decisions, to create suspense etc. These and other aspects are snapped up and brought out by stage and movie. But now about the telephone in the novel? It fades there.

But the novel into film reveals the qualities of both novel and film in new ways. Bluestone has book on this. For the most part film has forced the novelist into much superior techniques, of dialogue

and tonal consistency.

These matters are easy of test and valid for investigation. But they are not mechanical models of testing. They are nearer to Dewey's "learning by doing" pattern. They rode on the general theory, or dynamic model, that the artist is at all times typically engaged in adapting the new technology of his time to forms best suited to human experience.

How about this for a related dynamic model: Pre-literate societies have no subliminal side. By myth and related means they provide that all-at-once image of their affairs which gives all levels and aspects at the same time. (This I have checked with anthropologists who say that Freudian and Jungian approaches always evoke from natives: "But that is what we are saying.") Literacy for 2500 years has, on the other hand created the subliminal by dealing with one thing at a time. Back in the world of all-at-once, via the electric, we are now impelled by our new media to a non-subliminal, totally articulate awareness of all levels at the same time.

Blessings more real.

June 10, 1959

Mr. Marshall McLuhan
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

I took the liberty of marking copies (typed) of part of your typed letter, received yesterday, to send Stone and Committee. Hope you get me (by collect wire, if necessary) word whether or where to meet you and Seldes. We'll pay $50.00 toward travel (by stealing from already depleted funds). Save your receipts (hotel, etc., though). We may put through on University of Illinois voucher. Please sign copies one and two of the attached, where X is marked, just in case.

Have wired Stone for go-ahead on press release authorization. Would like to get it out. Also, later, want to get out good story, with credit to fine people helping with it (Foshay, Cirrard, Becker, CBC boys, etc.). Tell me whom to list, with affiliation. Didn't see Reporter Story. Too darned snowed under to read for weeks.

I'm getting as fired up as fatigue will permit. Have just got some more grants to get details straight on, so really covered up. Please don't consider me neglecting you -- only too busy. Attaching couple of items so you can see why.

Harold is writing you about income tax problems. I suggested a couple of things (paying to your University or something if our paying you direct would mean both United States and Canadian taxes), but these things he must handle.

Our best,

Harry J. Skornia
Executive Director

hjs:rs
Enclosures

CC: Mr. William Harley
Mr. Harold E. Hill
Dr. Samuel Becker

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NAEB HEADQUARTERS
JUN 10 1959
A.M. 7|8|9|10|11|12|1|2|3|4|5|6 P.M.

29 Wells Hill Ave.
Toronto 10

June 8/59

Dear Harry

Seldes wrote me from Philadelphia. Said he had become director. Will write him at once about your dates.

Any chance of 50 bucks travel allowance to cut me in? I'll pay the rest and ~~edit~~ go to NYC to see Foshay, Sam Becker and others before your Wash. appearance — may cinch some points about test procedures.

Basically the trouble with the tests that isolate factors and fragment situations is that they are derivatives of Gutenberg (at best subliminal). These procedures won't touch the realities of the all-at-once electronic world of configurations. Our Ford seminar

simulcast was a crude sample of new approach but via older method, like skis on grass.

The whole subliminal side of the Gutenberg era now comes home to roost, as it were, in the tester's hay now.

How do you feel about the view that general theory is dynamic model e.g. Dewey's learning by doing? You see, the general theory then leads to batch of mechanical model experiments. Can we get from my general theory that medium is the message & a similar set of mechanical models? Why not? Forbay said he was going to try & devise tests for my dynamic model. Let's get everybody agog! Even Walter Stone!

By the bye Harry. How about the Moynihan piece on Defense Act in education? The Reporter essay.

Does not my project for understanding media undercut all the Reporter objections? A project to bring all aspects of our old and new media technology out of the subliminal and the the levels of intellectual day?

You see, the all-at-once dynamic of the electronic doesn't permit any subliminal side any more. Print had a huge subliminal side just because it favored one level of meaning at a time; applied knowledge equals one sector at a time.

Yours Marshall

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NAEB HEADQUARTERS
JUN 9 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Avenue
Toronto 10, Ontario, Canada
June 7, 1959

Dear Harry,

Things are beginning to roll.

As soon as I began to get down to cases with CBC various issues clarified. You can realize, in the first place, that until free of many nagging affairs I could not turn full attention to this project. Also, the fact of its uncertainty made it harder to give it the full attention it really deserved from the first. That foggy phase is past.

What I've been offering mainly up'til now is the generalized theory of the dynamic-model stage. This pre-experimental approach of general theory is a kind of "tool" within which new tests are initiated. For example, John Dewey's equation between learning and doing initiated all sorts of teaching experiments for bringing the methods of the physical sciences into education. Experimentalism could become a teaching method.

My own "medium is the message" approach permits us to equate learning with ability and to begin tests accordingly. I would suggest, that is, that with respect to perception, the patterns and limits of ability may occur at a very early age. "Adult education" may be in a sense complete at three or four years of age. And just as present TV programming ignores the cultural factors which prescribe what shall be learned at what age (with respect to content), so the patterns of media as media configure human attention from earliest years in forms that persist throughout life. This, of course, is most obvious in the case of the greatest of all mass media, one's mother tongue.

media

Bruce Attridge, associate of Fred Rainsberry in the children's division of the CBC, explains how at the CBC the producer of a show is the camera director in all cases. This began "strictly from hunger" but continues for other reasons. The advantage of the producer knowing the medium as camera man has been found to pay off in many ways. In the case of Attridge, who was a psychological tester with the government during the second war, then a Phd. in English and modern literature, it has meant that he has made a whole batch of kinescopes already in which he has varied the degrees of use of the medium with regard to the similar contents. He did this just to find out how the general audience would react.

of the medium with regard to the similar contents. He did this just to find out how thegeneral audience would react. We can have this for testing on control groups any time. They have not been tested.

Here, I suspect, is an area for testing that would challenge CBS and NBC and André Girrard. Here is certainly an area for testing that would interest the transactional perception psychologists of Princeton, Cantril, Ames, and Ittelson.

I don't know whether I've got this across ,Harry, but I think that so far as area and pattern of testing go, there is here a most exciting field, one which need not cause any delay in getting into action.

My basic concept of grammar of a medium means mostly, Ithink, the engineer's knowledge of the structure of the images involved. E.g., in radio it would be the natureof auditory space relations between mike and speaker, set and listener. (And Attridge says there is a great backlog of experimental material here at the CBC that was made years ago and never tested. Shall look into this.) But the effect of the image is, perhaps, rhetoric rather than grammar. Kenneth Burke plays much with these distinctions in the arts of expression.

Also, with regard to experiment, Harry, is it not easy to devise tests for my general theory that a medium is best revealed when translated into another medium. So that,for example, we are today in the electronic age suddenly aware of the subliminal side of many things that were hidden in the mechanical age behind us. Print ,for one. The Gutenberg Era was the subliminal age of print. Surely we can get many people testing such a simple perception theory as this:

(a) the telephone as medium of human experience reveals its character better on the stage or in a movie than in actual home or business use.

(b) the form of the novel came into sharpest focus after it had been translated into many movies by Hollywood, etc.

(c) The movie as a unique form appears most starkly when it meets the TV med ium.

But embracing this approach is my general theory that the perennial task of the artist has been to translate new technology into new art forms in order that it be humanly

digestible, socially viable. And with the technology of print, this appears in Montaigne and Cervantes.

Telegraph appears in translation in the painting of Seurat.
Television, in painting of Rouault and René Cera.
Telegraph press in Poe, Eliot.
Radio is the mode of Finnegans Wake.
But all the arts pick up the media message and transform each other constantly.

We are going to have to devise some new types of testing for non-verbal factors in attitude change resulting from various media. But isn't this what the project is all about? We can't assume that we understand media already! Exciting types of testing are via the abstraction and isolating ~~of~~ of simgle factors by segmental analysis and static snapshotting. I'm prepared to go into this bald-headed ,Harry, and to push back frontiers in psychological testing just as much as we've done in other areas already. But I'll gladly use all the available talent and ~~in~~ savvy.

Delete

Once we get rolling in this new kind of media testing, the biggest dough on Madison Avenue will be ours if we want it.

Meanwhile I'll signal André Girrard to rally NBC and CBS interest on our behalf so that we can have free access to their stocks of film, kinnies, and tapes.

I have close friends on the Canadian Film Board and am going to get them working for us right away.

What you can assure Walter Stone and Committee is that we are going to invent new forms of revealing and testing media uses. We are in for as big a campaign as Dewey undertook. We are not going to be content with existing methods of testing but won't ignore them.

Cordially marshall.

29 Wells Hill Avenue
Toronto 10, Ontario, Canada
June 7, 1959

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Cordially,

(signed) Marshall

June 5, 1959

Dr. Marshall McLuhan
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Will be in Washington June 17 and 18. Could go to Philadelphia to see Seldes from there, perhaps. Has he moved yet or is he still in New York?

Already scheduled back June 18, so let me know pronto if he'd be available, say, June 19, if I could get transportation.

Regards,

Harry J. Skornia
Executive Director

HJS/dp

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NAEB HEADQUARTERS
JUN 5 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

24 Wells Hill Ave
Toronto 10

June 4/59

Dear Harry

Had hearty letter from Gilbert Seldes about his taking directorship of Annenberg School and asking me to come regularly to Seminars.

I hope we can get there soon Harry, both to help and to get help. Because they may not only be able to use the grammars approach but may be disposed to help with kinescopes etc for teaching.

Do you plan to look over his set-up soon? Could we go at the same time — Sometime before July 4 say? Might help with

my plans for the Vancouver procedure for Summer-school.

Since we can be of genuine aid in the large scope of the Annenberg school, and since we need all the allies we can discover or create, let us see what we can do at once. I would much like to talk to you under those conditions Harry, in the company of Seldes. Because you would find that we made lots of headway while actually talking, saving years of work, and error. I learn fastest while talking; making discoveries that way — mode of organized ignorance, light through us light on.

Look at Peter Drucker's Landmarks of Tomorrow, early section on

Organized ignorance. I understand this principle better than he does because of its art bearings. But in a word, if you take a total field you have to get light through, because the areas you can reach with a few organized data (light on), are too spotty to be relevant. Heisenberg explains the principle in A Physicist's Concept of Nature pointing out that what we call a law of science is organized ignorance. Because when we know the whole field the law looks quite silly and irrelevant. e.g. we think there are typical Englishmen till we know England.

Hope we can get chez Selden soon

Cordially

Marianne.

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JUN 8 1959

AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Avenue
Toronto 10, Ontario, Canada
June 5, 1959

Dear Harry,

Have only just begun to recover inner equilibrium!

I do think we ought to confer soon with Gilbert Seldes, who is a good friend of mine. I respect his work, and he does mine. He could use our whole approach, and we could use his staff and facilities for shaping teaching materials collaterally to huge advantage. We need allies. I know we are going to put this job right out in front of national attention-- where it belongs.

One new concept for us: media are "ideas" in action. That is, any technological pattern or grouping of human know-how has the mark of our minds built-into it. The media dynamics are, therefore, parallel to those of our ideas. But many of our ideas are feed-back subliminally from media. Jeep calling unto jeep.

Another basic fact: Men never have conscious grasp of any medium until it has beentranslated into another medium. The Gutenberg era behind us was the subliminal phase of print. Now that we have translated print into the electronic modes we begin to be conscious of what had been subliiinal. Yet we have to dial with a professorial that remains subliminal in respect to print; ergo blokked in respect to new media perception. This is not just a nuisance, or regretable; It is dangerous to our civilization. The business world is more alert to dangers to its interests than we are. They would help us if they knew what we were up to.

deal →

Tonight and tomorrow I confer with CBC brass about ways they can help theproject.

Nothing has been announced here. But the college is booking for a man to take my place. And I've told my friends that the deal's on. What about motto: "Let's get the media out of the subliminal gulch"? Let's articulate 'em, boick 'em up into daylight of consciousness. Let's harness them, TVA style, instead of letting them flood and gouge us. and brain-wash Let's make 'em deliver music. Let's orchestrate them like the sections of a symphony. Let's teach them the score. Let's score the media instead of letting them score.

Much appreciate your thoughtfulness about the travel expense sheet. As ever, Marshall

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JUN 5 1959
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Marshall McLuhan
29 Wells Hill Ave
Toronto 10

Dear Harry

Am not surprised at Edgar Dale's reaction. I found the whole Ohio group in that state of mind — quite unable to grasp structuralist approaches to arts or media — 19th century minds who will have to be by-passed for the while. Keith Tyler's brother blocked my going to Palo Alto. But Ken Boulding as economist could get past his guard, Ken B. is going to be one of my earliest approaches. Shall write him soon.

The segmenters, (i.e. statisticians) naturally derive from the assembly-line magic: if you break a process up into enough tiny static parts you can put it on a controlled repeatable basis. e.g. movie. But the electronic is not static bits but live field. That's why the artist comes

back into the control tower (out of ivory tower) in modern industry and town-planning. That's why us language men can move up to vanguard in many enterprises today.

The transactional psychologists
The structural linguists
The anthropologists en masse

Those are the 3 main groups who already are moving over way in re media. But they don't know it yet. Also all those in all the arts are on our side Though concepts about the spiritual status of individual art vs. the materialist condition of group art (mass media) prevent perception of actualities for the time.

Gutenberg Era going fast now. Let's hope it will bulldoze aside most of the 19th century movie lot set mentalities

that surround us.

I can guarantee that it will contain more new ideas, more new perception of old situations and present problems, than any book I've ever had the luck to encounter in my life. I shall take pains to make it acceptable in mode to the literary and conventional mind.

Look Harry, the ~~#~~ first big miracle has occurred. Those that follow will be easier and bigger but more natural as it were. Let's keep in mind that events and actualities are all on our side. The opposition has to be by-passed not clobbered. Ours must be mobile war not positional, if we are to salvage an appreciable proportion of our establishment, educational and political. We must waste no time or strength in opposition or diatribe. People love to fight but don't want to be left out of main trend! Cordially Norman

P.S. Has anything been answered yet from Wash D.C.?

June 3, 1959

Dr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

The pressure of the last week or so has been pretty great. Spent Friday, Saturday, Sunday pouring concrete and otherwise fixing wreckage at home. You should see my blisters!

We've sent through your travel voucher. It appears that you listed nothing for food, taxis, etc., so we added reasonable amounts to cover, and raised the amount of train fare to the actual sum. If you don't receive your check in a week or so from NAEB Treasurer Bob Coleman, let me know. Attached is copy of voucher as sent thru'.

The USOE blanks sent you are for your file. As procedures become clearer, even for first steps, let me have them for Walter.

I think we'll hold announcement of grant until revised grant-contract form is for sure approved chez Walter. I'll be in touch with him. Hope to check signals when I'm in Washington to testify before FCC June 17.

I know, with all of us so fatigued, that the day or so here were trying ones. And I felt a good deal of personal regret about this. I am confident, have unlimited faith in, and respect and affection for, you. We'll make this one go.

Glad to hear of McMillan interest in the Gutenberg Era. It will be basic.

Upward and onward! And I hope we both survive the next few months so we're ready to go September 1.

Our very best,

Harry J. Skornia
Executive Director

HJS/dp

29 Wells Hill Ave.
Toronto 10

His trip to Champaign

May 29

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NAEB HEADQUARTERS
JUN 1 1959
AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Dear Harry

Still a bit out of breath because I returned to commencement duties here and now leave to be Commencement speaker in Milwaukee. But have managed to rally some thoughts on tactics and strategy.

Am assuming that the expense item I sent will do, but enclose one of your forms signed, should you wish to follow a more convenient procedure.

Also am assuming that budget sheets need not be signed since nowt were said about that. No place for signature on sheets.

PR will be important for us in rallying and from many areas in matter of insights, procedures etc. We are getting out for

The first time in history we are setting out to discover the patterns of subliminal action resulting from media — and since all of them are simultaneously operative in our midst today we can use the present as history, as lab for tests etc.

Grand news from Schwarzwalder and the others. Hope you and I can confer before I head for Vancouver about July 4 or 6. I need so much information. Sooner the better. And the more we can use existing achievement the better. Shall try to get CBC jobs set up before I leave July 4-6. Takes quite a while to clear and produce such items.

Shall spend much of the summer getting things lined up for your committee so that they can give us maximum aid. Shall send many memos and suggestions of possible procedures. Also, the Gutenberg Era can be circulated in mimeo to all of them. McMillan just working for it. I don't think any better approach to understanding media could be devised than the Gutenberg Era mss.

Am holding back any local announcements of the project until Walter Stone's Committee has released the items. Warm regards to you and to Lee and Mary, McLuhan.

In re expenses of Hon McLuhan
trip from Toronto – Champaign
return May 24-26

return plane	Toronto - Chicago	66.00
return train	Chicago - Champaign	10.00
total		76.00

Panama

Signed Hon McLuhan

Photo to McLuhan done 6/1

McLuhan file

Columbia University
in the City of New York

BUREAU OF APPLIED SOCIAL RESEARCH
605 WEST 115TH STREET
NEW YORK 25, NEW YORK

May 29, 1959

Dear Harry:

Our letters obviously crossed in the mails - at least we are thinking of the same things at the same time.

In planning the fall meeting - on the McLuhan project - keep in mind that September 1 catched academic people in the middle of their vacation period - August 10th - September 20th — so I would have it not earlier than October 1. Otherwise, you will probably have trouble getting all of the people whom you want.

We are in the midst of packing to return to Iowa - which we do in a week. Terrible business this packing!!!

Best

Sam

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JUN 1 1959

AM 7 8 9 10 11 12 1 2 8 4 5 6 PM

May 28, 1959

Mr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10
Ontario, Canada

Dear Marshall:

The following item appears in the April, 1959 issue of Edgar Dale's Newsletter:

"Listening seems to be the most difficult aspect of communication to teach and learn. However, listening is a vital part of all communication and so must be taught. It cannot be assumed that a person who can hear can listen. So states Mark Neville in 'Listening Is an Art: Practice It,' in Elementary English for April, 1959. (Published by the National Council of Teachers of English)."

I thought this might be of some value to you in the new project. Didn't order the issue of the journal, because I presumed that you had access to it, but I did want to call it to your attention since you might have missed it.

It was pleasant to spend the day with you last Monday, even if the weather was miserable and we all worked too hard that day. Good luck on the project.

Cordially,

Harold E. Hill
Associate Director

HEH:cm

Photo copies to:
McLuhan
Research Committee
members

McLuhan
file

THE OHIO STATE UNIVERSITY
NOVICE G. FAWCETT, *President*
COLUMBUS 10

COLLEGE OF EDUCATION
BUREAU OF EDUCATIONAL RESEARCH AND SERVICE

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NAEB HEADQUARTERS
JUN 1 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

May 28, 1959

Mr. Harry J. Skornia
Executive Director, NAEB
University of Illinois
Urbana, Illinois

Dear Harry:

(McLuhan)

I have gone over your proposal. Here follows my comment.

1. I am for much more extensive research on the various types of media, their grammar and syntax.

2. Commentary on the non-discursive character of pictorial materials has been well done by Susanne Langer in "Philosophy in a New Key." You will see the key arguments presented in chapter 4 titled, "Discursive and Presentational Forms" with especially pertinent material on pages 76, 77 and 78. She makes the point on page 77 that "photography, therefore, has no vocabulary."

I believe that photographic specialists would deny this, but it is certainly true that many of these experiences are of relatively instantaneous wholes rather than of additive parts.

This has long been true, however. One has merely to think of a savage or anyone else faced with non-discursive situations. He had to take them all in at once, so we have been doing this for a long, long time. True, motion pictures and television have forced us to think harder about it, and it is true that they themselves are more symbolic than the real life experience. But I do not see anything essentially new in what has happened.

Most experiences, whether television or photographs, have an accompanying verbalism. Really we have very few audio visual experiences. They are really verbal-audio visual experiences. Even a visit to a museum is often aided by some kind of catalogue which describes. I realize this is not the basic experience, but nevertheless this is true. We classify, we name, and certainly this has a linear quality.

I think we need more carefully controlled, laboratory experience on this topic. I don't see the value of a survey of the type you have outlined.

Sincerely,

Edgar Dale
13-B Page Hall, 65 S. Oval Drive.

ED/bc

Mc Luhan

May 27, 1959

Dr. Samuel L. Becker
106 Morningside Drive
New York 27, New York

Dear Sam:

We now have more time. Hence I think after September 1 would be best for the meeting.

I will encourage Marshall to contact you and Ken, particularly.

Here's my reaction. Either you or Ken as Chairman (but both in the group), plus Westley. Smythe will be on sabbatical in Europe. Then, if Marshall wants more perhaps Merrill and Kumata. He also likes Foshay and some others, but not at the meeting which, I think, is indicated. I think we could afford the whole committee, if we have interim second thoughts.

Many thanks, Sam.

Sincerely,

Harry J. Skornia
Executive Director

HJS:cm
cc: Marshall McLuhan
William Harley

May 26, 1959

RECEIVED
NAEB HEADQUARTERS
MAY 27 1959
A.M. 7|8|9|10|11|12|1|2|3|4|5|6 P.M.

Dr. Harry J. Skornia
Executive Director
NAEB
14 Gregory Hall
Urbana, Illinois

Dear Harry:

Congratulations on getting the "Understanding Media" proposal through! Hope that your meeting with Stone went well. Sorry that I did not write earlier - I was out of town for a week and a half and just returned. If you and/or Marshall feel that a smaller group than the entire Research Committee of the NAEB should be used as consultants on the project - what about making Ken Harwood chairman of such a sub-committee? He is as bright and knowledgable as anyone else on the committee and will probably do a more conscientious job than anyone else. I would think that Richard Evans could also make some important contributions. I am not sure that I could make a substantial contribution (though I think that I could) but I would also like to participate. If you people think that three is too small a group, Bruce Westley would be my next choice, then Merrill, Smythe, Ellery, and Kumata - in that order. I put Heide last not because I think that he is least able - far from it - but because I think that he has least time that he can or would devote to the project.

Anyway, let me know when you people decide how large a group you want - and what you think of the above suggestions - and I will write the group.

By the way, I will be leaving here about June 6th - thus any correspondence from early June on should be directed to me at the old address in Iowa City.

Best

Sam

Samuel L. Becker

girls - note
noted. Rose

29 Wells Hill Ave
Toronto 10

Sept 5/59

Dear Harry have sent top copy of enclosed ^ off to Sam Becker for suggestions and circulation to committee.

Have sent stationery item — address etc. to Harold Hill.

I must rely on you and committee to guide my travels at first, since I should become acquainted by the educational uses of the media as at present set up. And about this I know only by hearsay and reading.

From the enclosed you can gather that I hope to be able to organize and co-ordinate the research departments of the communication industries in our cause. But it would seem best to be familiar first with the key figures and projects in educational broadcasting.

Laurence Laurent of the Washington Post in Wash D.C. is a fan of mine. Have written to tell him to give our project some intelligent notice. You might give him a

call by phone while you are in Washington Harry. They say he is recognized as an able man. He has the TV column in the paper. He would be most pleased to hear from you.

Shall have to leave to Sam, Harold, you my initial itinerary. But after one or two points of call I should have a clear idea of the next ones. Guess I am an oral man, not a blue-print man.

Blessings

Marshall.

Mc Luhan

#2

May 26, 1959

Dr. Marshall McLuhan
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

I hope you got home safely, and have caught your breath and caught up on sleep.

Attached is your copy of the contract --- i.e. the part we did last night. Also some more copies of expense vouchers. Just sign and return. We'll fill 'em out for you from raw data and receipts you can send us, and send to our Treasurer for payment.

Whew!

Warmest regards,

Harry J. Skornia
Executive Director

HJS/dp

Enclosures

NAEB HEADQUARTERS

14 Gregory Hall
Urbana, Illinois

McLuhan

pers - Top

May 26, 1959

Mr. William Harley
Stations WHA-AM-FM-TV
University of Wisconsin
Madison, Wisconsin

Dear Bill:

Had McLuhan here from Sunday on; spent yesterday also with Stone and several rosearchers here.

Renegotiated contract: now in phases, with first ten months firm --- some $30,000. I also succeeded in adding 15% overhead to NAEB, to give us about $4,000, to cover expenses (like McLuhan's trip this weekend) not otherwise covered.

Still can't get any 1, 2, 3, steps out of McLuhan. The first four months (September 1 - December 31) will be devoted to:

- two meetings with research committee and possible other consultants (all provided for in new budget)

- finalizing plans, with CBC (for kinescopes and graphic materials).

Note that starting date changed to September 1 from July 1.

In haste,

Harry J. Skornia
Executive Director

HJS/dp

cc: Research Committee
Jack McBride
Richard Hull

May 11, 1959

CONFIDENTIAL

Mr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10
Ontario, Canada

Dear Marshall:

I hear, from appropriate consultants, that your project has been placed in the "good" (i.e. recommended) category. The other two categories are "no" and "maybe". But this is subject to a revision of the "procedure" section, which worried me, too.

I'll have to leave to you the step-by-step statement of groupings, tests to be used, kines to be tested, etc. Perhaps you can now get together with CBC or someone. It shouldn't run over one or two pages, I'd think. If this can be done, we'll be ready to send in (very soon) as soon as we receive the official word. This, of course, is subject to committee approval yet too, with those conditions. But I thought you might want to get right at it.

No philosophy, problems or narrative---just step by step outline, of what, as now thought through, would be done, with whom, as precisely as possible.

Best regards,

Harry J. Skornia
Executive Director

HJS:cm

29 Wells Hill Ave
Toronto 10
Oct 28/58

Dear Harry

Here is first draft of the proposed project for grammar of the media. Please indicate where you feel it would be well to expand or explain or to alter stress in any way at all.

After one gets used to a concept like "grammar of medium" or "English as a mass medium" etc. it becomes harder to see where anybody could have any trouble with the notion.

Some novelty, on the other hand, would seem to be desirable as a means of retaining and directing attention.

Cordially

Marshall

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NAEB HEADQUARTERS
OCT 30 1958
AM PM

1

Grammars of the Media

Having long been engaged in exploring the characters of the various media of communication, I have become convinced that what is needed is a series of Grammars of the Media. A "grammar of ~~the~~ a medium" like English or Latin means a codified awareness of the powers and properties of the medium. And the advantage of such codification is its speed and precision in teaching and imparting the special powers of the medium.

Today the young are confronted daily with several media besides that of their mother tongue. The absence of any grammar or articulated awareness of these new media is a source of weakness and confusion both for teacher and student alike, for we are attempting the conscious articulation and instruction of formal education in only one medium-- that is, English. More to the point, however, is the fact that the medium of English is recognized as existing only on the written or printed plane.

The fact of
Being confronted daily with several media has begun to impress upon observers the strange fact that the medium is itself the message. So that we are beginning to understand why a written message is so very different from the same information when spoken or when pictorialized. After four centuries of the virtual monopoly of the printed form, we are now in a situation in which more information is moved by electronic means than by the print medium. That is to say that on the one hand our existing educational establishment is faced with the threat of obsolescence, and on the other hand that our

educators are doing nothing at all to articulate or educate awareness of the newly dominant media.

Grammars of all media in concert (including the medium of print) are needed, first, to protect and transmit our great stake in the forms and values of the printed word, and equally to foster enlightened use and control of the much more powerful electronic media. [An X-ray unit can get very hot but is not a satisfactory space heater.]

Perhaps the over-all situation can be expressed this way. About 7500 years ago the phonetic alphabet enabled men to arrest, observe, and spell out a great variety of mental and verbal motions. Yet the peculiar powers and properties of the phonetic technology have in themselves gotten about as little educational attention as have the unique powers and properties of print or the TV image. Educators have used these things as audio-visual aids in varying degrees but without specific attention to their effects on the habits of perception and judgment. Today, however, we cannot afford this easy-going unconcern because the peculiar powers of print, telegraph, photo, TV, movie, typewriter, gramaphone, and tape are in strong and jarring conflict. Their constant co-presence has created a situation unknown before, a situation far richer educationally than ever before, yet so confused that the danger is that we smother all the media by their unstudied and unco-ordinated expressions.

Right off, this situation amounts to a sort of national and even global class-room without walls. It had been the glory of

Gutenberg that he gave us a class-room with walls and curricula with boundaries. Until his mechanization of the handicraft of writing it had been unthinkable that students and readers everywhere could have almost simultaneous access to exactly repeatable data. It was this exactly repeatable character that made possible the modern class-room, so remote in kind from the student pattern of antiquity and the middle ages.

Print, moreover, had a lineal and segmental bias which quickly invested the minds and attitudes of educators with a new vision and grasp of many problems and possibilities which had been inaccessible to awareness or solution before print. And as we marched on to a realisation of these new goals the antecedent forms of awareness and education simply collapsed and were forgotten. Today, however, we are scarcely ready to accept a similar collapse of all that has been achieved by print and segmental analysis. For our legal and legislative institutions, as well as our schools and colleges, stand on the foundations built by the printed word. Yet the nuclear and electronic forms of imparting information today are wholly destructive of the mechanized and industrial civilization that we have so painfully achieved. via print.

At present we are aware of the nuclear clash with lineal education only in the form of the decline of attention in the class-room and in the intense rivalry created by the out-of-class offerings. This, of course, is immediately the area of challenge to educational broadcasting. It needs the most careful study in media terms rather than in the form of program and curriculum content. Exact knowledge

of the educational power exerted by a medium, quite apart from any particular content, becomes necessary when a society is using widely a variety of media at the same time. So long as educational procedures are conducted in only one or two media, such analysis is less insistently indicated. Or so long as the young are not exposed to such a variety of media the formal stress of educational procedure can be effectively confined to one or two media. Formal education in the middle ages was confined to a few people and to the medium of Latin. But after print Latin could not contain even the basic information flow. And as soon as codified information moved into the vernacular media it became necessary to educate the student in the grammar and powers of these media. Such is, in an unexpectedly new manner, the case again today. Highly codified and patterned information is available 'round-the- globe and 'round-the-clock in a variety of media. Most decisive of all factors in lending character to this new information structure isthe basic fact of the simultaneous, which is inevitable in any electronic structure. And as any business organization is aware, the time factor in the information flow entirely determines the inter-personal patterns of the organization. A slow-moving memorandum set-up will enclose each member of the personnel in a private office space. Telephone and telegraph will tend to send all personnel out into a common space such as "the partners room" in a stock brokerage. For the speed of decision calls for constant face-to-face processing of data.

Electronic information-flow strongly impels people to assume oral and face-to-face relations at all times in teaching and learning. Moreover, it just as strongly throws the load of communication in a do-it-yourself direction. The natural and discriminating consumer-habits of patient attention fostered by print and reading, get short shrift from the electronic media which cast the "viewer" increasingly in a do-it-yourself" role. Here, for example, is the explanation why the new poetry, music, and painting are so unintelligible to those trained in the earlier consumer habits. For the new arts , like the new media, expect the audience to be co-author, and co-producer. And students now refuse the docile consumer role in the class-room.

Until, therefore, the psychic geography, as it were, of the world of the new media has been discerned and described, educators are going to be an elite corps without maps or strategy. The first step towards this goal could be a manual of grammars of the media.

McLuhan 7/4

NAEB Headquarters
14 Gregory Hall
Urbana, Illinois

May 18, 1959

Mr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10
Ontario, Canada

Dear Marshall:

The green light!

Now is the time for all good men ----.

Now is the time you'll need to check with our Research Committee. A small slice of the first year's travel might go for a meeting of you and some (or all) of Research Committee in a central spot, if you feel this is indicated. Since I'm now riding herd on some ten more projects than I can manage, though I'll do all I can to get this started, it will be with Becker, and/or others he designates, that you will be working most closely---as well as with the CBC and those others (Boston University, New York contacts, Schwarzwalder-designated-and-facilitated contacts in Minneapolis-St. Paul, etc). Your project secretary will be rather busy for a while on this.

We're off! Let's make this the finest thing to hit North American education in a century.

The procedures section, as I suggested earlier, is the one that now needs working out in detail.

Sincerely,

Harry J. Skornia
Executive Director

RJS:cm
cc: NAEB Board
Research Committee

Board
Research Committee
McLuhan
Imagine that?
Work to be
done Hskornia

HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON 25

May 15, 1959

Dr. William G. Harley
President
The National Association
of Educational Broadcasters
14 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dr. Harley:

We are pleased to inform you that your research proposal, #279, entitled:

"Understanding Media"

has been approved by the Advisory Committee on New Educational Media for negotiation under Public Law 85-864, subject to availability of funds.

A member of the New Educational Media Branch staff will write to you or call by telephone within the next ten days concerning plans for the processing of this grant.

Sincerely yours,

Roy M. Hall
Assistant Commissioner
for Research

cc: Dr. Harry J. Skornia

DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

May 15, 1959

RECEIVED
NAEB HEADQUARTERS

MAY 18 1959

AM 7|8|9|10|11|12|1|2|8|4|5|6 PM

Dr. William G. Harley
President
The National Association
of Educational Broadcasters
14 Gregory Hall
University of Illinois
Urbana, Illinois

Proposal

Dear Dr. Harley:

We are pleased to inform you that your research proposal, #279, entitled:

"Understanding Media"

has been approved by the Advisory Committee on New Educational Media for negotiation under Public Law 85-864, subject to availability of funds.

A member of the New Educational Media Branch staff will write to you or call by telephone within the next ten days concerning plans for the processing of this grant.

Sincerely yours,

(Sgd) Roy M. Hall

Roy M. Hall
Assistant Commissioner
for Research

cc: Dr. Harry J. Skornia

Bill - I kept original

HSk

Yes

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NAEB HEADQUARTERS
AUG 12 1959
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DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON 25, D. C.

July 1, 1959

Dr. William G. Harley
President
The National Association of Educational
Broadcasters
14 Gregory Hall
Urbana, Illinois

Grant No. 711058.00

Dear Dr. Harley:

I am pleased to inform you that the research project entitled "Understanding Media," under the direction of Dr. Herbert Marshall McLuhan, Consultant, has been approved and that Office of Education support in the amount of $35,015 is hereby granted for a period of 10 months from September 1. A copy of the approved budget for this grant is attached hereto. Unless otherwise advised by this Office, this grant will be paid as follows:

Date	Amount
Within two weeks after receipt of acceptance of grant	$15,000
On or about December 20, 1959	15,000
On or about March 20, 1960	5,015

It is a condition of this grant that it shall be administered in accordance with the Office of Education's "Policies, Procedures, and Guidelines" for grants under Title VII of the National Defense Education Act of 1958, dated June 15, 1959, a copy of which is attached.

Your acceptance of this grant should be indicated on the attached copy of this letter which should then be returned to the New Educational Media Branch, Office of Education, Department of Health, Education, and Welfare, Washington 25, D. C.

Sincerely yours,

Roy M. Hall

Roy M. Hall
Assistant Commissioner,
Division of Statistics and
Research Services

Enclosures (3)

Form No. OE-FM-9
(Rev. 6/15/59)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education, Washington 25, D. C.

C O P Y

Title VII - National Defense Education Act of 1958

National Association of Educational Broadcasters
(Name of Institution)

Urbana, Illinois
(Address of Institution)

Budget and Financing

Direct Costs

Salaries (Schedule A)	$ 19,250
Employee Services and Benefits	598
Travel	5,500
Supplies and Materials	1,400
Services	3,200
Equipment (Schedule B)	0
Communications	500
Printing	0
Other Direct Costs (Itemize):	

Subtotal, Office of Education Direct Costs	30,448
Indirect Costs - 15% of Total O. E. Direct Costs 1/	4,567
Total Office of Education Support	35,015
Other Support	5,900
Total Cost of Project	40,915

Estimated Requirements by Fiscal Year	F. Y. 60	F. Y.	F. Y.	Total
Non-Federal Sources	$ 5,900			$ 5,900
Office of Education	35,015			35,015
Total	$40,915			$40,915

1/ May not exceed 15% of total Office of Education Direct Costs.

SALARIES

Staff:

Title	Per Annum Salary	Full or Part Time	Length of Employment	Amount
Project director	15,000	Full	10 months	12,500
Secretary	4,500	Full	10 months	3,750
Graduate assistant	4,800	Part	10 months	2,000
Subtotal, Staff Salaries				18,250

Consultants:

No. Days of Consultant Services	Daily Rate of Pay	Amount
10	$100	1,000
Subtotal, Consultant Salaries		1,000
Total Salaries		19,250

SCHEDULE A

Mc Luhan — 29 Wells Hill Ave.
Toronto 10
April 12/59

Dear Harry

Had most enthusiastic response to my Daedalus piece. Arthur Forbes has gone ahead with an experiment to propogate "media is the message" approach.

Edgar Dale in The Newsletter March vol 24 no 6 writes at length in what seems to be the Understanding Media direction. Have you won him over?

I have been given a full time private secretary for the next 3 months, so hope to finish up that book: The Gutenberg Era which is indispensable as a general public introduction to the project. Many new break-Throughs lately.

Am due to teach some communications at U. of Brit. Columbia in Vancouver July 20 to Aug 10. Plan to drive family via San Francisco and take our time.

Thanks for your enclosures of last letter.

Cordially marshall

RECEIVED
NAEB HEADQUARTERS
MAR 19 1959
AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

29 Mills Hill Ave
Toronto
March 17 / 59

Dear Harry

Apropos of my "dialogue" theme for Understanding Media it struck me that the meaning of E-T-V for the teaching situation is concerned, is two or more teachers in every classroom instead of one. When the teacher ceases to be the one-way source and flow of data, when the entire class is involved, then better teachers and more teachers will be needed. Now that the assembly-line is obsolete those involved in production have to know much more. As we educate more people we also have to educate more of each of them, as it were. This is merely by way of pointing

our once more our inevitable tendency to look at new situations in terms of the old. In no sense whatever can ETV solve teacher shortage. But in terms of more teaching and learning it means that more teaching and more learning will occur at much higher speed, and that the dichotomy between teacher and student (as between producer and consumer industry) will fade out.

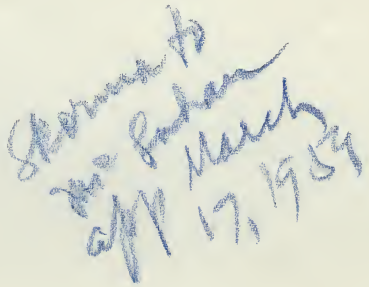
Would this make a good theme for NAEB in Washington?

And by the by - I haven't heard yet anything definite about Trop. About the exact dates etc. Hope I shall be able to carry out on April 3 here, chairmanship of the Cambridge Boat Race Dinner. But I can duck out if necessary. Cordially

Marshall

"—we are obliged (most of us) to meet the tempo of the present and the future with reflexes and rhythms which come from the past. It is not only the 'dead weight of the institutions of the past' but indeed the inefficient and often antiquated nervous circuits of the past which strangle our potentiality for responding to new possibilities which might be exciting for our individual growth."

From Norman Mailer, "The White Negro" in The Beat Generation and the Angry Young Men. (Ed. Gene Feldman and Max Gartenberg), Citadel Press, N. Y., 1958, p. 350



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APR 2 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Ave
Toronto 10

March 30/59

Dear Harry

Again let me mention my sense of obligation and gratitude for all you have done and have wished to do for me. Of course you have also outlined a colossal course of action for me, sufficient "to check respiration and control the functions of nature". But it is rather breath-taking to be the first people to attack media as morrow sustenance, as invasive as strontium 90 and as destructive in over-dose. To my knowledge Harry, in human culture, nobody has

recognized the causal efficacy of media in new configuration.

Do read ~~The~~ Peter Drucker's Landmarks of Tomorrow (and note his need of media savvy) where he tells of the new role of education and of the obsolescence of the assembly line. Now, if the assembly line is obsolete in industry that certifies our present educational plans as cadaver. I expect to confer with Drucker soon.

Again, blessings

Marshall.

RECEIVED
NAEB HEADQUARTERS
MAR 24 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Ave
Toronto 10

March 22/59

Dear Harry,

Have now lots of these off prints if they are of use to the project.

Recently had most congenial chat with Dr J.W. Cohen of I.C.S.S. (The group for gifted students - honours courses etc.) Realised that whole movement on behalf of gifted boils down to this. Under written; segmental print culture, we educated more and more students. Now under ETV etc we must educate more of each student. Extension dept must now be extension in depth as well. ~~That~~ Light through media demands that all matters be handled in depth. Our present concepts of extension as popularisation no longer correspond with facts of media or experience.

(By the way, what are those April dates for NAEB Harry? The Washington meeting you mentioned.)

What I've already said about depth applies to what I've tried to indicate for Understanding Media as the dialogue approach. That means the arrangement of data and subjects in such question form that they can be tackled by people with varied backgrounds and used to make discoveries on the spot by all who participate. I certainly do have in mind the writing out of dialogue as a form of presentation.

Again I can only assure you that the right method and procedure will grow out of actual struggle with these problems. And I know that once at work on these problems that the solutions will come and will be quite amazing to all concerned – me included.

But to satisfy conventional expectations I am prepared even in the final form to incorporate both data and methods now current. This would seem to be only course at this stage of project submission.

If the Arthur Foshays are key figures the project will get top-encouragement.

Foshay's suggestion that we shoot at ~~junior~~ high school junior year seems plausible.

As for 1-2-3 listing, your own draft seemed to me to cover same implicitly. Why not explicate a wee bit then? No data lacking for that I think? Shall give you a phone call on this in a day or so, as soon as you've had time to get this.

Very best regards

Marshall.

With cordial esteem for Harry & Kornia
from Marshall McLuhan

Reprinted from *DÆDALUS: Journal of the American Academy of Arts and Sciences*, Volume 88, Number 2 (1959).

Copy only

July #1

DÆDALUS

Journal of the American Academy of Arts and Sciences

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Myth and Mass Media

Marshall McLuhan

When an attempt is made to bring the relatively articulated concept of "myth" into the area of "media"—a concept to which surprisingly little attention has been given in the past—it is necessary to reconsider both "myth" and "media" in order to get at relevant data. For example, English is itself a mass medium, as is any language employed by any society. But the general use of the phrase "mass media" would seem to record an unfavorable valuation of new media, especially since the advent of the telegraph, the telephone, moving pictures, radio, and television. These media have had the same kind of drastic effect on language and culture that print had in Europe in the sixteenth century, or that it is now having in other parts of the world.

It might even be well to avoid so highly charged a phrase as "mass media" until a little more thought can be given to the problem. Languages as human artifacts, collective products of human skill and need, can easily be regarded as "mass media," but many find it difficult to consider the newer media deriving from these languages as new "languages." Writing, in its several modes, can be regarded technologically as the development of new languages. For to translate the audible into the visible by phonetic means is to institute a dynamic process that reshapes every aspect of thought, language, and society. To record the extended operation of such a process in a Gorgon or Cadmus myth is to reduce a complex historical affair to an inclusive timeless image. Can we, perhaps, say that in the case of a single word, myth is present as a single snapshot of a complex process, and that in the case of a narrative myth with its peripety, a complex process is recorded in a single inclusive image? The multilayered montage or "transparency," with its abridgement of logical relationships, is as familiar in the cave painting as in cubism.

Oral cultures are simultaneous in their modes of awareness. Today we come to the oral condition again via the electronic media, which abridge space and time and single-plane relationships, returning us to the confrontation of multiple relationships at the same moment.

If a language contrived and used by many people is a mass medium, any one of our new media is in a sense a new language, a new codifica-

tion of experience collectively achieved by new work habits and inclusive collective awareness. But when such a new codification has reached the technological stage of communicability and repeatability, has it not, like a spoken tongue, also become a macromyth? How much compression of the elements of a process must occur before one can say that they are certainly in mythic form? Are we inclined to insist that myth be a reduction of collective experience to a visual and classifiable form?

Languages old and new, as macromyths, have that relation to words and word-making that characterizes the fullest scope of myth. The collective skills and experience that constitute both spoken languages and such new languages as movies or radio can also be considered with preliterate myths as static models of the universe. But do they not tend, like languages in general, to be dynamic models of the universe in action? As such, languages old and new would seem to be for participation rather than for contemplation or for reference and classification.

Another way of getting at this aspect of languages as macromyths is to say that the medium is the message. Only incidentally, as it were, is such a medium a specialized means of signifying or of reference. And in the long run, for such media or macromyths as the phonetic alphabet, printing, photography, the movie, the telegraph, the telephone, radio, and television, the social action of these forms is also, in the fullest sense, their message or meaning. A language is, on the one hand, little affected by the use individuals make of it; but, on the other hand, it almost entirely patterns the character of what is thought, felt, or said by those using it. And it can be utterly changed by the intrusion of another language, as speech was changed by writing, and radio by television.

Is, then, what concerns us as "myth" today a photograph or "still" shot of a macromyth in action? As a word uttered is an auditory arrest of mental motion, and the phonetic translation of that sound into visual equivalence is a frozen image of the same, is not myth a means of static abstraction from live process? A kind of myth-making process is often associated with Hollywood and with Madison Avenue advertising agencies. So far as advertisements are concerned, they do, in intention at least, strive to comprise in a single image the total social action or process that is imagined as desirable. That is, an advertisement tries both to inform us about, and also to produce in us by anticipation, all the stages of a metamorphosis, private and

social. So that whereas a myth might appear as the record of such extended metamorphosis, an advertisement proceeds by anticipation of change, simultaneously anticipating causes with effects and effects with causes. In myth this fusion and telescoping of phases of process becomes a kind of explanation or mode of intelligibility.

What are the myths by which men have recorded the action of new media on their lives? Is there significance in the fact that the Oedipus myth has so far not been found among the preliterate? Is the action of literacy in the shaping of individualism and nationalism also severe on kinship structures? Is the Gorgon myth an account of the effects of literacy in arresting the modes of knowledge? Certainly the Cadmus myth about letters as the dragon's teeth that sprang up armed men is an image of the dynamics of literacy in creating empires. H. A. Innis in his *Empire and Communications* has given us a full exegesis of the Cadmus myth. But the Gorgon myth is in much greater need of exegesis, since it concerns the role of media in learning and knowing. Today, when by means of a computer it is easy to translate a mere blueprint of an unbuilt plane into a wind-tunnel test flight, we find it natural to take all flat data into the domain of depth interpretation. Electronic culture accepts the simultaneous as a reconquest of auditory space. Since the ear picks up sound from all directions at once, thus creating a spherical field of experience, it is natural that electronically moved information should also assume this spherelike pattern. Since the telegraph, then, the forms of Western culture have been strongly shaped by the spherelike pattern that belongs to a field of awareness in which all the elements are practically simultaneous.

It is this instantaneous character of the information field today, inseparable from electronic media, that confers the formal auditory character on the new culture. That is to say, for example, that the newspaper page, since the introduction of the telegraph, has had a formally auditory character and only incidentally a lineal, literary form. Each item makes its own world, unrelated to any other item save by date line. And the assembly of items constitutes a kind of global image in which there is much overlay and montage but little pictorial space or perspective. For electronically moved information, in being simultaneous, assumes the total-field pattern, as in auditory space. And preliterate societies likewise live largely in the auditory or simultaneous mode with an inclusiveness of awareness that increasingly characterizes our electronic age. The traumatic shock

of moving from the segmental, lineal space of literacy into the auditory, unified field of electronic information is quite unlike the reverse process. But today, while we are resuming so many of the preliterate modes of awareness, we can at the same time watch many preliterate cultures beginning their tour through the cultural phases of literacy.

The phonetic alphabet, which permits the translation of the audible into the visible, does so by suppression of meaning in the sounds of the letters. This very abstract technology has made possible a continuous one-way conquest of cultures by the Western world that is far from finished. But it would seem that with the commercial use of the telegraph during more than a century we have become accessible to Eastern art and technology as well as to preliterate and auditory cultures in general. At least, let us be prepared to consider carefully the formally auditory character in the telegraph and in subsequent electronic forms of codifying information. For the formal causes inherent in such media operate on the matter of our senses. The effect of media, like their "message," is really in their form and not in their content. And their formal effect is always subliminal so far as our ideas and concepts are concerned.

It is easy to trace some of the effects of phonetic writing since they are coextensive with the most familiar features of the Western world.

The phonetically written word, itself an abstract image of a spoken word, permits the prolonged analysis of process but does not greatly encourage the application of knowledge to action beyond the verbal sphere. It is not strange, therefore, that the ancient world should have considered applied knowledge under the mode of rhetoric. For writing made it possible to card-catalogue all the individual postures of mind called the "figures" of rhetoric. And these became available to all students as direct means of control over other minds. The oligarchic reign of these figures was swiftly liquidated by printing, a technique that shifted attention from the audience to the mental state of the individual reader.

Writing has given the means of segmenting many phases of knowing and doing. Applied knowledge by the lineal segmentation of outward motion comes with print, which is itself the first mechanization of an ancient handicraft. And whereas writing had fostered the classification of the arts and sciences in depth, print gave access to the arts and sciences at high speed and on one plane at a time. While manuscript culture required gloss and commentary to

extract the various levels of meaning it held for the awareness, because of the very slow reading necessary, print is itself commentary or explanation. The form of print is single-leveled. And the print-reader is greatly disposed to feel that he is sharing the movements of another mind. Print drove people like Montaigne to explore the medium as a new art form providing an elaborate means of self-investigation in the act of learning, as well as self-portraiture and self-expression.

By contrast, today we live in a postliterate and electronic world, in which we seek images of collective postures of mind, even when studying the individual. In some respects, myth was the means of access to such collective postures in the past. But our new technology gives us many new means of access to group-dynamic patterns. Behind us are five centuries during which we have had unexampled access to aspects of private consciousness by means of the printed page. But now anthropology and archæology give us equal ease of access to group postures and patterns of many cultures, including our own.

Electronic tape permits access to the structure and group dynamics of entire languages. My suggestion that we might regard languages on one hand as mass media and on the other hand as macromyths seems obvious to the point of triteness to the structural linguists to whom I have mentioned these approaches. But it may be useful to point to some of the many nonverbal postures, both individual and public, that accompany changes in the media. That is to say, a new form is usually a cluster of items. For example, in the very first decades of printing at the end of the fifteenth century, people became vividly aware of the camera obscura. The relation of this interest to the new printing process was not noted at the time. Yet printing is itself just such a camera obscura, yielding a private vision of the movements of others. While sitting in the dark, one has in the camera obscura a cinematic presentation of the outside world. And in reading print, the reader acts as a kind of projector of the still shots or printed words, which he can read fast enough to have the feeling of re-creating the movements of another mind. Manuscripts could not be read at a speed sufficient to create the sense of a mind actively engaged in learning and in self-expression. But here, centuries before the movie, is the ultimate magic and myth of the movie in the camera obscura. Perhaps as the camera obscura was the first, the movie is the last phase of print technology.

The movie, which has so little in common with television, may be the last image of the Gutenberg era before it fuses via the telegraph, the telephone, radio, and television, and fades into the new world of auditory space. And as the habits of reading print create intense forms of individualism and nationalism, do not our instantaneous electronic media return us to group dynamics, both in theory and in practice? Is not this shift in media the key to our natural concern with the concept and relevance of myth today?

Printing evoked both individualism and nationalism in the sixteenth century, just as it will do again in India, Africa, China, and Russia. For it demands habits of solitary initiative and attention to exactly repeatable commodities, which are the habits inseparable from industry, and enterprise, production and marketing. Where production precedes literacy, there is no uniform market and no price structure. Industrial production without well-established markets and literacy makes "communism" necessary. Such is the state of our own ignorance of our media that we are surprised to find that radio has very different effects in an oral society than it had in our highly literate culture. In the same way the "nationalism" of an oral world is structured quite differently from the nationalism of a newly literate society. It would appear that to see one's mother tongue dignified with the precise technology of print releases a new vision of unity and power, which remains a subliminal divisive force in the West even today. Unawareness of the effects of our media these past two thousand years and more would seem to be itself an effect of literacy that James Joyce designated as "ab-ced" or absent-mindedness.

The sentiment of spatial and territorial nationalism that accompanies literacy is also reinforced by the printing press, which provides not only the sentiment but also the centralized bureaucratic instruments of uniform control over wide territories.

Perhaps we tend to define myth in too literary a way, as something that can be verbalized, narrated, and written down. If we can regard all media as myths and as the prolific source of many subordinate myths, why cannot we spot the mythic aspect of the current hula-hoop activity? Here is a myth we are living. Many people have puzzled over the fact that children refuse to roll these hoops on roads or walks. A mere thirty years ago a hoop was for rolling. Today children reject the lineal use of the hoop in an external space. They use it in a nuclear mode as a means of generating their own space. Here, then, is a live model or drama of the mythic power of

the new media to alter sensibility. For this change in child behavior has nothing to do with ideas or programs.

Such a changed attitude to spatial form and presence is as definitive as the change from the photographic to the television image. In his *Prints and Visual Communication* (London: Routledge and Kegan Paul, 1953), William M. Ivins explains how the long process of capturing the external world in the "network of rationality," by the engraver's line and by ever more subtle syntax, finally reached conclusion in the photograph. The photograph is a total statement of the external object without syntax. This kind of peripety will strike the student of media as characteristic of all media development. But in television the striking fact is that the image is defined by light *through*, not by light *on*. It is this fact that separates television from photography and movie, relating it profoundly to stained glass. The spatial sense generated by television experience is utterly unlike that of the movie. And, of course, the difference has nothing to do with the "content" or the programing. Here, as ever, the medium itself is the ultimate message. The child gets such messages, when they are new, much sooner than the adult. For the adult instinctively retards awareness that will disturb a cherished order of perception or of past experience; the child would seem to have no such stake in the past, at least when he is facing new experience.

It is my point that new spatial orientation such as occurs in the format of the press after the advent of the telegraph, the swift disappearance of perspective, is also discernible in the new landscapes of Rimbaud in poetry and Cézanne in painting. And in our time Rouault anticipated the mode of the television image by decades. His use of stained glass as a means of defining the image is what I have in mind.

The mythmaking power of a medium that is itself a myth form appears now in the postliterate age as the rejection of the consumer in favor of the producer. The movie now can be seen as the peak of the consumer-oriented society, being in its form the natural means both of providing and of glorifying consumer goods and attitudes. But in the arts of the past century the swing has been away from packaging for the consumer to providing do-it-yourself kits. The spectator or reader must now be cocreator. Our educational establishment naturally lags behind the popular media in this radical change. The young, when exposed to the television image, receive at once a total orientation in spatial matters that makes the lineality of the printed word a remote and alien language. Reading for them will have to be

taught as if it were heraldry or some quaint codification of reality. The assumptions about reading and writing that accompanied the monarchy of print and the related rise of industrial forms are no longer valid for, or acceptable to, those being re-formed in their sensibilities in the electronic age. To ask whether this is a good or a bad thing is to express the bias of efficient causality, which is naturally that of the man of the printed word. But it is also a futile gesture of inadequacy to the real situation. The values of the Gutenberg era cannot be salvaged by those who are as unaware of how they came into existence as they are of why they are now in the process of liquidation.

Philosophic agreement is not necessary among those who are agreed that the insistent operation of media-forms on human sensibility and awareness is an observable, intelligible, and controllable situation. Today, when ordinary consciousness is exposed to the patternmaking of several media at once, we are becoming more attentive to the unique properties of each of the media. We can see both that media are mythic "images" and that they have the power of imposing subliminally, as it were, their own assumptions. They can be viewed at the same time as intelligible explanations of great tracts of time and of the experience of many processes, and they can be used as a means of perpetuating such bias and preference as they codify in their structure.

It is not strange that we should long have been obsessed with the literary and "content" aspect of myth and media. The "form" and "content" dichotomy is as native to the abstract, written, and printed forms of codification as is the "producer" and "consumer" dichotomy.

Unfortunately for the direction and control of education, such a literary bias is quite unable to cope with the new "images" of the postliterate age. As a result of our using literary lenses, the relevant new data have escaped our scrutiny. My book, *The Mechanical Bride: Folklore of Industrial Man*, is a case in point. Turning literary guns on the new iconology of the Madison Avenue world is easy. It is easy to reveal mechanism in a postmechanical era. But I failed at that time to see that we had already passed out of the mechanistic age into the electronic, and that it was this fact that made mechanism both obtrusive and repugnant.

One of the great novelties effected by printing was the creation of a new sense of inner and outer space. We refer to it as the discovery of perspective and the rise of representation in the arts. The space

of "perspective" conditioned by an artificially fixed stance for the viewer leads to the enclosing of objects in a pictorial space. Yet so revolutionary and abstract was this new space that poets avoided it in their language for two centuries after painters had accepted it. It is a kind of space very uncongenial to the media of speech and of words. One can gain some idea of the psychic pressures exerted by print in the work of William Blake, who sought new strategies of culture to reintegrate the segmented and fractured human spirit. In fact, the explicit mythmaking of Blake is the greatest monument and antidote to the mythic pressures of the printing press, to "single vision and Newton's sleep." For the matrix of movable type contains the totality of industrialism as well as the means of global conquest, which, by peripety, brought the preliterate world once more into the heart of the industrial metropolis.

The prevalent concept that the mass media exert a baneful influence on the human spirit has strange roots. As Marjorie Nicolson has shown in *Newton Demands the Muse*, it was Newton's *Opticks* that taught poets the correspondence between the inner and outer worlds, between the structure of seeing and the structure of the scene. This notion planted in poets the ambition to gain control over the inner life by a calculus of landscape composition. The idea of verbally constituted landscape, as a lever upon the psychic eye of man, was a dichotomy quite congenial to the culture of the printed word. And whereas external landscape has been abandoned for inner landscape since Rimbaud, Madison Avenue clings to the earlier Romantic concept of consumer control by means of externally arranged scenes. The recent flutter about "subliminal" advertising indicates the delayed shift of attention from outer to inner landscape that occurred in many of the arts in the later nineteenth century. And it is this same shift that today focuses attention on myth in all its modes. For myth is always a montage or transparency comprising several external spaces and times in a single image or situation. Such compression or multilayering is an inescapable mode of the electronic and simultaneous movement of information, whether in popular media or esoteric speculation. It is, therefore, an everyday occurrence for academic entertainment to stress "content," while displaying complete illiteracy with regard to media old and new. For we have now to possess many cultural languages for even the most ordinary daily purposes.

The newspaper will serve as an example of the Babel of myths or

languages. When information from every quarter arrived at the same time, the paper became a daily snapshot of the globe, and "perspective" in news became meaningless. Editorials could still try to tie some items together into a chain or sequence with a special point of view or vanishing point. But such views were really capsules for passive readers, while, paradoxically, the unprocessed, uninterpreted, raw news offered far more challenge to the reader to find his own meanings. Today it is easy to see how Edgar Allen Poe, both in his symbolist poems and in his detective stories, had anticipated this new mythic dimension of producer orientation by taking the audience into the creative process itself. Likewise, it is easy to see how the spot news of the telegraph press really acts like the yes-no, black-white dots of the wirephoto in creating an inclusive world image. Yet even now the sponsors of pre-electronic media continue to overlay the new myth by injections of earlier myth, creating hybrids of the "horseless carriage" variety in the interests of superior culture.

The same type of confusion exists in education in the concept of "audio-visual aids." It would seem that we must do in education what the poets, painters, and composers have done, namely, to purge our media and test and define their unique powers before attempting Wagnerian concerts. The Gutenberg myth was not a means of modifying the Cadmus myth, any more than the Henry Ford myth modified the horse and buggy. Obliteration occurred, as it will with the movie under the impact of television, unless we choose to restrain the operation of form on form by due study and strategy. We now stand at that point with regard to all myth and media. We can, perhaps we *must*, become the masters of cultural and historical alchemy. And to this end we can, I suggest, find means in the study of media as languages and languages as myths. For our experience with the grammar and syntax of languages can be made available for the direction and control of media old and new.

XI. Abstract

APPLICATION TO THE COMMISSIONER OF EDUCATION, U. S. OFFICE OF EDUCATION, DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE, FOR A GRANT TO SUPPORT A RESEARCH PROJECT UNDER THE PROVISIONS OF TITLE VII OF THE NATIONAL DEFENSE EDUCATION ACT OF 1958 (P. L. 85-864)

Submitted by: The National Association of Educational Broadcasters

Principal investigator: Dr. Herbert Marshall McLuhan, Consultant to the NAEB

Title: Understanding Media

Problem: As a national effort is made to intensify the use of new media in American education, we are confronted with the frightening prospect that, in the present state of understanding of the unique and often subliminal and unperceived effects of media, as media, presently proposed uses may endanger all or much that is best, and deserving of preservation, in our present educational system. Most, if not all, present and proposed projects would appear to be based largely on the erroneous impression that the new media are merely extensions of previously emphasized print-media. The continuation of this concept, or of the current emphasis on tools-orientation, can either greatly hamper the unique contributions which these new media can make, or, if not controlled, can be most dangerous to American education as a whole. An understanding of the unique biases, distortions and limiting qualities of all media, and their daily changing relations to each other needs to be developed, lest the pattern set by current usages, and currently proposed projects -- ignoring the messages or impact of the media themselves as media, independent of intended use or content -- be a disservice to posterity.

A break-through in understanding media is needed to cope with, and devise controls for these media in a manner to match the break-through already achieved in their technical phases.

Objectives: In cooperation with numerous universities, broadcasting systems, public and private schools, and special projects throughout the U. S. and Canada which have offered their collaboration, to conduct experiments and

test hypotheses as suggested in the application, and to organize them into a publishable and teachable form as "grammars of the media" which will make them (and the films and non-print materials which will also be produced) available for use in teacher-training and new media courses in the schools of the United States.

Procedure: Using various already offered facilities and new media projects, in various parts of the U. S. and Canada, for test and analysis purposes, and those experts who have offered their assistance, to collate and analyse responses and normally non-measured aspects of affective behavior as cues to the unique biases, distortions, limitations and other unique characteristics of the various media, with emphasis on the electronic media of television and radio.

By identifying and relating the peculiarities and unique properties of all media as media, irrespective of content or message, to arrive at a basis of teachable understanding (in courses in media) which will facilitate the realization of the fullest potential of all media in concert for American education.

To test the materials developed by such pilot projects, for validity and teachability, and to codify them into grammars of the media (in print, film and other forms) for the uses outlined above:

Time schedule: Approximate beginning date: July 1, 1959

Approximate ending date: June 30, 1961

Budget: Total cost of project $71,500.00

Total Federal funds requested $56,500.00

Urbana, Illinois

March 27, 1959

H. J. Skornia/dep

APPLICATION TO THE COMMISSIONER OF EDUCATION, U. S. OFFICE OF EDUCATION, DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE, FOR A GRANT TO SUPPORT A RESEARCH PROJECT UNDER THE PROVISIONS OF TITLE VII OF THE NATIONAL DEFENCE EDUCATION ACT OF 1958 (P. L. 85-864)

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Initiated by: Harry J. Skornia, Executive Director

Transmitted by: William G. Harley, President

Date: March 27, 1959

I. Project title. Understanding Media.

II. Problem. Modern media, as they come to be used by education, are likely not merely to cause changes, but to bring about a revolution in the educational system as we know it. Prior to the use of print, education was a wholly differently organized process from that which we know today. In freeing education from the rigid patterns imposed by print, the new media coming into use promise far more fundamental changes than most educators today foresee. Studies to help us understand and control these changes are far more urgently needed than studies in superficial uses.

Print-based learning is, as compared with that of modern media, a slow, incomplete process. Print is lineal. We read word by word. Ideas and impressions come gradually, at a relatively slow rate, largely through the eyes alone. One plane at a time is involved, and ideas emerge at a controlled rate from a concatenated succession of frozen images largely, after the first year, encountered in solitary reading. The reader has time to stop, analyze or reread. Even so, we have recognized the need for courses in literary appreciation and analysis as a basis for uses of the written and printed word. The dangers of unskilled or unethical uses of print-based media have

been recognized, and nearly every teacher is asked to serve partly as an English (i.e. print-based language) teacher. Good courses in this area recognize the interaction between the passage read and the reader. Essentially these courses assume print-based patterns of thought and behavior, as well as communication.

Each medium not only provides transportation but also patterns for thoughts, as rigid in their deepest respects as railroad rails. These patterns are imposed not only on education: in the lineally-devised textbooks, curricula, and classrooms set up in rows, with student-by-student recitation -- but also on industry with its production lines. They tax the ability of teachers and all others of us, who are the products of a print-based education and culture system, to cope with non-lineal impressions and messages.

In classrooms today, most teachers called upon to guide and control uses of radio and television, do so as if these were merely extensions of print and lineal methods and approaches based on print -- or merely additions to the tools available. Through no fault of their own, they are largely unaware of the fundamental characteristics of media themselves, as media.

Yet profound and worried scholars have found that, in the case of television for instance, the medium itself, without regard to content, accounts for by far the largest part of its total effect. Scholars who have studied monopoly-BBC uses, uses in the USSR, uses by commercial broadcasters of the U. S., and uses for education, find that television's most profound effects are common to all systems and uses, regardless and independent of message, content, method, use, or intended effect. The most profound characteristics of media, as media, have not been recognized by American education at the fundamental level at which we must start to study them if utilization of, and education in, these media, for teachers and students alike, are not

to be merely gadget-oriented. Unless we recognize the deeper powers and implications of all media, and the role (which we must ourselves delimit) of new media, our old print-based educational system may be swept away, carrying with it many elements which desperately need to be preserved. The new media herald a break-through from print-based culture which, if not understood and controlled, can sweep away the classroom itself. Print did equally drastic violence to older educational systems. Television and radio already reveal the power to do this to our present print-based system of education. The new media will not indefinitely do only the old jobs in education — but also many jobs which could not have been attempted, or even conceived of, without the new media.

In classrooms today, teachers trained largely on and in print-based procedures, themselves conditioned by and having their entire professional investment in a lineal, print-based culture, confront children who have learned most of what they know from, and have been subliminally conditioned in a way they are not aware of, by electronic, non-lineal media. The role of the teacher, and that of print media themselves, are both undergoing drastic changes that have not yet been adequately identified.

The principal characteristics of radio, and of television particularly are non-lineal, all-engulfing, simultaneous. They involve the whole person: kinesthetically, subliminally, emotionally, through all the senses except the sense of smell, in an overwhelming impact that lineally-educated teachers, with step-by-step thought processes, find difficulty in adjusting to, understanding, or controlling. The misunderstandings which arise are natural. For the new media are, in effect, <u>new</u> languages, no longer lineal but nuclear or spherical in their characteristics and effects. They cannot even be adequately analyzed on a lineal basis or in terms of lineal logic. Their effectiveness cannot be tested by lineal, print-based tests, which

limit the amount of effect and impact measurable to a tiny proportion of the total effect felt or achieved.

With the classroom walls dissolved, and children learning many times as much in both attitudes and information from these nuclear media as from the teacher, the latter feels confused, frustrated, inadequate to cope with these changed conditions, and his changed and daily changing role. A new role must be defined.

Many serious scholars and critics through the years have called for courses in radio and television appreciation. With the new role which the new media will now play, and are playing willy-nilly, in American education, such courses are today of far greater urgency than we earlier suspected. For if the uses of these media are frozen into patterns based on ignorance, superficial observation, and the limitations growing out of print-based traditions, rather than an understanding of basic media meanings, implications, and potentials, a disservice rather than a service will have been bequeathed to posterity.

The courses needed cannot be merely in the new media, for the "frames of reference" which separate one medium from another are being altered day by day in the amorphous interaction of one upon the other. Television, for example, has already changed the role of radio, print and film, and is itself being changed by the eddies and counterpressure generated by this media interaction.

With media as such now assuming such powerful roles in education, society and human adjustment, "grammars of the media" which will enable teachers and our educational system to cope with them and control them, are most urgently needed. Such grammars would be first used in teacher training and later in media courses for all students in American school at whatever grade levels seem (from such experiments as this) to be indicated.

A first step in the development of such grammars of the media -- through the painstaking experimentation and testing which an undertaking of such magnitude and implications requires, is what is proposed in this document. We propose herewith that education today embark on a new venture: universal education in the languages and values of media themselves, so that each of the new, and old, media may find its proper role, and so the best contributions of each may be preserved and realized in concert with all the others.

This proposal is made because of the fear that an accumulation of projects, based essentially on media as tools, if they ignore these deeper considerations, may only be contributing to a dissolution and revolution which will sweep away some of the finest values in our present great educational system, at the same time that they contribute new uses and values.

Other Related Research: Various efforts have been made in recent years to reveal and codify the unique powers and patterns of the various media of human expression. That print, photography, movie, radio, and television have their own biases of statement and presentation was recognized by H. A. Innis in his book The Bias of Communication (1951). Mr. Innis was a pioneer in showing how the bias natural to any medium affects and structures all human institutions. Wyndham Lewis, in The Art of Being Ruled (1926), and in Time and Western Man (1927), had earlier adopted the approach of artistic structural analysis to science and also to commercial entertainment. Marshall McLuhan, in The Mechanical Bride, carried the Lewis and Innis methods of analysis into the world of advertising and into the study of the comics, the press, magazines, the popular book, and their relation to the higher arts of our time. In numerous shorter studies E. C. Carpenter and Marshall McLuhan have analyzed the technological media as new "languages", each with its own grammar and syntax.

With the coming of educational television and with increased classroom

use of audio-visual aids, a great deal has been written to show the powers and limitations of various media in education. But apart from the work of the Explorations magazine group, and scholars at the University of Toronto, headed by Dr. McLuhan and Dr. Carpenter, little has been done to relate the new media problems in their broader educational implications to the centuries-old print medium.

The following listing indicates some of the principal efforts made so far in the exploration of the deeper meanings of media with which this project concerns itself:

Kenneth Boulding, The Image; Ann Arbor, Michigan, 1956
Rudolph Arnheim, Art and Visual Perception; Berkeley, 1954;
Film as Art; University of California Press, 1957
Ruesch and Kees, Non-Verbal Communication; Berkeley and Los Angeles, 1956
Sergei Eisenstein, Film Form; Harcourt Brace, New York, 1949
Gyorgy Kepes, The Language of Vision; Paul Theobold, Chicago, 1949
Erwin Panofsky, Meaning in the Visual Arts; Doubleday, New York, 1955
H. J. Chaytor, From Script to Print; Heffer, Cambridge, 1945
Denys Thompson, Between the Lines or How to Read a Newspaper;
London, 1939
George Bluestone, Novels into Film; Johns Hopkins Press, Baltimore, 1957
Richard Hoggart, The Uses of Literacy; Chatto and Windus, London, 1957
W. M. Ivins, Prints and Visual Communication; Routledge, Kegan and
Paul, London, 1953
Erik Barnouw, Mass Communication; Rinehart, New York, 1956
S. H. Steinberg, Five Hundred Years of Printing; Pelican Books, London,
1955
David Diringer, The Alphabet, A Key to the History of Mankind; London,
n.d.;The Hand-Produced Book; Hutchinson's Scientific and
Technical Publications, London, 1953
Maurice Gorham, Broadcasting and Television Since 1900; London, 1952
H. A. Innis, The Bias of Communication; Toronto University Press, 1951
Mark A. May and Arthur A. Lumsdaine, Learning from Films; Yale
University Press, New Haven, 1958
René Clair, Reflections of the Cinema; William Kimber, London, 1953
James J. Brunstein, "Ten Uses for Commercial Television in the English
Classroom;" The English Journal, December, 1958, Vol. xlvii,
No. 9, pp. 566-569

III. Objectives. The presently proposed project does not propose merely to codify presently-known data, or to capsulate what is now know. Using present theoretical hypotheses and developing problems as a springboard, it proposes to develop new approaches, to be tested as a part of this project, and to report them in a form usable by American teachers and as a basis of

new media courses in American education.

The end product of this project is seen as a syllabus or "grammer of the media" (which is not now available for basic training in media perception and judgment in the schools) with emphasis on television, radio and the other new media. This product will be developed in and by this project, on the basis of controlled experimentation. This will begin to make it possible also to develop the capabilities and discrimination necessary to make the entire world of out-of-school media an educational resource rather than the distraction and obstacle it now so often is.

IV. Procedure. A great deal of actual demonstration with children will be involved: to test what TV, radio and each of the other media, in comparative situations, do to the viewer and listener in specific affective areas; to identify and measure differences in reactions in the consuming of materials transmitted by the teacher in person, the book, the film, radio and television, and through other channels, with emphasis always on identifying and maximizing the usefulness and peculiarities of the new media, against a background of, and integrated with, the older media. Reactions to cues transmitted through various media will be measured and recorded as a basis for the teachable approaches to media which this project undertakes to develop.

Using as test sites various locations in the U. S. and Canada, and various existing projects, as mentioned below, the consultant suggested will test reactions to a variety of prepared materials in various media forms.

Teachers will be previously briefed, and this project itself will be partially one of teacher education as well as media education of the children themselves in the projects concerned. In some instances the same group of students will be exposed to different and identical messages, as transmitted through the various media (lecture, dialogue, discussion, film, print, audio tape, video tape, kinescope, etc.)

Perception of differences in effects and comparable effectiveness and biases of the various media will be measured in as many ways as can be devised through the experiment: written and oral tests and interviews of various types; possibly the use of infra-red movie photography as developed by the BBC and other types of candid observation; and other psychological test techniques.

With the use of films, tapes and kinescopes, it will be possible to test the materials and media biases in several geographic locations and grade levels at once, although it is expected to start, provisorily, with the Junior year of High School. Many educators (see below) have expressed interest in testing such experimental materials in their schools and colleges.

From the results achieved, with different orientations, from various types of projects, a working "document" will be prepared on the basis of which the organization of material for subsequent re-checking and final reporting, editing and distribution, will be developed.

In other cases different groups will be used in a given location. Where possible control groupings already available for on-going studies will be used. In other cases such groupings will have to be established on the basis of known sex, intelligence and reading readiness, emotional and parental background, religion, and other data available.

In all cases, emotional, sensual, kinesthetic, attitudinal, and subliminal as well as purely intellectual and fact-transmission changes will be sought out in the new testing techniques to be evolved. Attitude and interaction effects, among students and teacher, will be observed and recorded for later study, analysis and elaboration in the texts, films and other materials being developed.

Cooperation in developing testing materials has been offered by various stations and institutions in the U. S., as well as by the CBC, which has

offered its facilities, and research department cooperation, without charge, for this purpose. Tentative locations for demonstration-experiments, from which invitations have already been received, now include schools and projects in St. Paul, Minneapolis, Boston, New York and elsewhere, as well as schools in Canada. Cooperation in preparing materials has also been offered by Andre Girrard, distinguished artist, who is now experimenting with word and image at CBS and NBC. This project has also been submitted, in draft form, to various other media experts, as listed below, who have checked it for feasibility. The enthusiastic cooperation of these scholars is also assured.

Although in most cases the headings, given in the form prescribed, are not applicable because of the new nature of this project, the following comments may be helpful:

a. General method and/or experimental design.

1. Controls: Control groups will vary from location to location. In most cases existing control groups, already established for the other projects in progress, will be used. Since the cooperation of the CBC Research Department and the supervision of the NAEB Research Committee are committed, these will meet statistically valid standards in each case.

2. Sampling plan and procedure: Not applicable.

b. Data. Pre-prepared tests and illustrations of media biases will be recorded on kinescope, film and/or kinescope, by the CBC, (which has already agreed) and others. These will be tested, in the various "test cities" to be established, (from those which have offered their cooperation) for validity, intelligibility and teachabilty. The research supervisor of each such project will assist with the presentation, collection of data, and checking of

results. Since this is a wholly new area, no previous procedures are precisely applicable. They will be developed and checked by appropriate authorities if and when this project is approved.

c. Methods of Analysis. These will be worked out, on the basis of standard IBM type compilations wherever possible, and checked by the research advisors of this project (as mentioned above).

d. Approximate time schedule. The entire project is tailored for completion in two years. The first year will be devoted to experimentation as outlined above. Most of the second year will be devoted to preparing and testing the finished grammars for comprehension and instructional practicability and applicability, and finalizing reports. An interim report will be made at the end of the first year.

e. Expected end-product. As outlined under Objectives, one or several publications, for use, in teacher training courses, and eventually in media courses in the schools of the U. S. and elsewhere. The ultimate objectives are 1) better teaching and 2) better understanding of media in all situations by children as learners, and eventually as adults.

The CBC in Toronto has offered to script, cast and produce many sections of the text as it is written. They will broadcast those programs which require actual broadcast, and have offered their distinguished research division to test reactions which can be used as a basis of improvement of the text. Kinescopes and/or videotapes of these programs will also be made available by them for use in other locations throughout the continent. These materials as well as the text, or alternatively several smaller handbooks or "grammars" of the media, will be made available to U. S. education

as the end-products of this project.

f. Publication plans. The present project visualized distribution only to cooperating organizations and agencies and to other research and educational specialists. We would be glad to discuss with the U. S. Office of Education whether it would itself prefer to publish the results, or would prefer to have them published by the NAEB or the consultant. In view of the widespread interest in and need for this type of material and the already distinguished international reputation of the proposed consultant as a scholar of the media, no difficulty in securing commercial publication is anticipated if that procedure is preferred.

V. Personnel. As consultant we propose Dr. Herbert Marshall McLuhan, Professor of English at the University of Toronto, co-editor of Explorations magazine, and distinguished media specialist, lecturer, and author who has done much work in the field of relating media study to educational procedures. We know of no other individual qualified as well to undertake the profound inter-media development outlined here. He is prepared to undertake this project and to finalize the findings into publishable form, supplemented by materials to be made available on tape and film. Briefer base-line experiments in inter-media values have already been conducted and reported on in Explorations, published by the University of Toronto. The following recent articles by Dr. McLuhan illustrate the type of studies he has already done, which have aroused wide interest in many countries:

(Book) The Mechanical Bride; Folklore of Industrial Man; Vanguard Press, New York, 1951

"Notes on the Media as Art Forms," Explorations No. 2, University of Toronto Press, 1954, pp. 6-13

"New Media as Political Forms," Explorations No. 3, University of Toronto Press, 1954, pp. 120-126

"Space, Time, and Poetry," Explorations No. 4, University of Toronto Press, 1955, pp. 56-64

"The ABCDE-minded," Explorations No. 5, University of Toronto Press, 1955, pp. 12-18

"The Media Fit the Battle of Jericho," Explorations No. 6, University of Toronto Press, 1956, pp. 15-21
"Classroom Without Walls," pp. 22-26; "Jazz and Modern Letters," pp. 74-76; and "Effect of the Printed Book on Language in the Sixteenth Century," pp. 99-108, Explorations No. 7, University of Toronto Press, 1957
"Television Murders Telephone;" "Verbi-voco-visual;" "People of the Word;" and other articles, Explorations No. 8, University of Toronto Press, 1957, pp. 1-75
"The Electronic Revolution in North America" in The International Literary Review, No. 1, pp. 165-170, John Calder, London, 1958
"Culture Is Our Business: The Meaning of the New Electronic Media," NAEB Journal, December, 1958, pp. 3-5, 30-34.

VI. Facilities. No central facilities are proposed. Dr. McLuhan would need to travel in order to consult with a wide variety of persons in all phases of media work today and to use as resources many new educational media projects in progress, both in the U. S. and Canada. He would also, at certain of these locations, set up original test experiments and demonstrations for testing the intelligibility, teachability and validity of the materials developed.

The gratifying recognition by virtually all with whom this project has been discussed that it is essential to an intelligent development of valid courses, utilization procedures and inter-course materials, assures us of the full cooperation of as many cooperating educational institutions, with facilities, as will be required.

VII. Duration. Total amount of time required: 2 years

Beginning: July 1, 1959 Ending: June 30, 1961

Acknowledgment: The initiator and consultant for this proposal acknowledge with thanks the assistance of the many individuals who have contributed their suggestions and helped revise it from earlier drafts. Especial thanks are due to:

Dr. Samuel L. Becker, Chairman, NAEB Research Committee

Dr. Kenneth Harwood, Chairman, Department of Telecommunications University of Southern California, and member of the NAEB Research Committee

Dr. Henry Cassirer, Program Specialist for Radio and Television, UNESCO

Father R. C. Williams, S.J., Director of Communication Arts, Creighton University

Dr. Fred Rainsberry, Dr. Bruce Attridge, and the Research Department personnel of the Canadian Broadcasting Corporation.

VIII. Budget.

Budget

Category	Cost
Personnel (Consultant-Project Director, full-time, $15,000 per year for two years; assistant-secretary, 4,000 per year for two years)	$38,000.00
Services (Editing, publication, and analysis distribution)	12,000.00
Supplies and Materials (including films and kinescopes)	15,000.00
Other (including travel for the Director)	6,500.00
Total cost (all years)	$71,500.00
Funds to be supplied by Institution or agency	$15,000.00 (1)
Total non-Federal support of project	$15,000.00
Federal support requested	$56,500.00

(1) Salary equivalents and other contributions of NAEB staff and members of appropriate NAEB committees (Research, Utilization and others), plus duplicating, tapes and similar support.

IX. Other Support. (a) There is currently no support available from other sources for this project, nor has this proposal been submitted to any agency or organization. (b) This is not an extension of nor addition to a previous project supported by the Office of Education.

X. Estimated cost to Federal government by fiscal year.

Federal Funds Requested

Category	Federal funds Requested
Fiscal year 1960	$30,000.00
Fiscal year 1961	$26,500.00
Total cost (all years)	$56,500.00

RECEIVED
NAEB HEADQUARTERS

MAR 17 1959

AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Avenue
Toronto 10, Ontario, Canada
March 14, 1959

Dear Harry,

Let me mention right off some useful break-throughs of the last few days by way of preface to my effort at new draft of "procedure" section. Perhaps these doodlings may provide you with some clues to tactics that I shall have missed. (Was at the Chicago conference on Higher Education. Kerry Smith is rather keen on my approach, I may add, in case he can be of help to NAEB in this project. I ran into some opposition from the audio-visual groups, naturally. Let us say, then, that, whereas print led the world from "status to contract", today print has become status itself, and electronics are now leading us from status to contact. Our media now must be contact-oriented, rather than protective devices for private prestige.)

Breakthrough No.1:

Detribalization of backward countries we carry out via literacy = assembly line, industrial culture. Result is individualism and nationalism in these areas, as it was with us in the 16th century, etc. Meantime we via electricity are retribalizing ourselves. That is, we create a global village in which every event vibrates with every other event-- including the violent effects of swift detribalization. But retribalization evokes new yearning for stability, security, and equilibrium in the old centers of technological innovation. Tribal = simultaneous world = oral-aural. When everything happens at once nobody wants anything to happen. The young become arch-conservatives today. "Conformity" is very misleading here, because it looks back to earlier ideals of print culture, which were the extreme of individualism.

Breakthrough No.2:

This one is simpler and smaller, perhaps. Reason why kids "can't read" is because they instinctively now read in depth-- not forward. Like return to manuscript, which was read almost statically and at several levels at once, with glosses, illuminations, etc., like comic book or Life mag. By the same token, high-brow paperbacks can sell to ordinary readers who formerly read forward at gallop in narrative style, Serious books can appeal to ordinary readers when read slowly. Librarians report decline of kid interest in fiction. New preference for fact books. Same in the big mags. The fact is that article done in cinematic style supplants fiction in Saturday Evening Post.

Breakthrough No.3:

TV hobby shows don't lead to kids making things at home. Why? Because they have made 'em already via TV image Point is this, you are the scalpel or chisel on TV, but not

It + elson

with movie. TV image includes consumer as co-producer alike in Dick Clark show or surgical operation show. Finally, have been reading Perception by Wm.H. Ittelson, and Hadley Cantril's "A Transactional Approach". I think they come closer to our media view than anybody else. "Transac tion" amounts to simultaneous interacting field. Let me suggest that we keep in mind that the impact of media forms has always been subliminal and nonverbal until hoicked up into daylight by artists. Most people seem to feel "safe" so long as their assumptions are unspoken and non-verbal. Artists as blabs and revealers of inner postures and attitudes used to be a nuisance Now they are indispensable. From ivory-tower-to-contro l-tower sort of thing.

One theme, Harry, of which I am increasingly aware is the new problem of continuity in a world of accelerating change. Drucker points out that in the business world the awareness that technicological change could put them , any of them, out of action in afew years has led to capital investment in research as by far the heaviest item of expenditure. In other words, don't wait for change, rather become change and control it from within.

Now educationally our idea of positional "warfare" is as obsolete as the assembly-line, or delegated authority structures (cf. Drucker, p.96). We shal l have to institutionalize change educationally just as Business has done. And this means spending ,perhaps, ten times our total present budgets on research. We must effect a means of continuous transition at all levels and in all age groups simultaneously. So that we must abolish our present idea of education as that done for the young. In our kind of electric technology education becomes inclusive of all ages and all interests. The global community of learning can be nothing less than that literally. For hundreds of years we have gloried in the discontinuities and destruction caused in society and its institutions by innovation. In the age of simultaneity this becomes intolerable. Because everybody can see the advantages and excellence, however limited, of that which is to be scrapped. So they begin to want inclusive rather than ex-clusive modes of experience. Quaintly, this can even take form of reconstructing old model cars as factory new. Today we can be fooling up to scrap the book in education. We must retain it, but in depth. Previously the book had been played on one plane, linear, rapid, forward motion.

It seems Harry that the dialogue form

Appeals 76 etc etc

is indicated as inevitable as means of uniting in-school and out-of-school experience of both teacher and student. But it may not be possible to achieve this form at one step. However, this dialogue theme answers the anxious query of the teacher who now asks what is to be his role in the ETV classroom. His role as learner-out of data recedes but as resource person and discussant he gets a much larger and more noble role.

Perhaps you will know how to present this item more effectively than I. But I'm not idealizing here. This is already happening. I wonder also that the single teacher in the class room is perhaps obsolete. Two or more may well be needed with student panel also. As Galbraith points out demand is created by product. Nobody wants a car before there are any. The teacher demand will increase with the amount of teaching being done. Teachers create the teacher shortage.

Tell me if I should come down to Urbana about this whole matter, before deadline Harry. I don't even have time now to explain why I've had so little time.

Blessings — Cordially Marshall.

Some of this might be better in Proposing or elsewhere

PROCEDURE:

As Peter Drucker insists at the outset in his recent Landmarks of Tomorrow, we have moved out of the modern age in the past two decades into one for which we have yet no name or concept. The new media are themselves the image and motive-power of this new age. So that Understanding Media must become a book by the same means and procedures that necessitate such a book, following the contours of the new reality. In the electric age of simultaneous data from many fields, there is an overwhelming drive back to the human dialogue as the instrument of discovery and awareness. Understanding Media will show what we already know about media and their action upon human institutions by setting up the basis for dialogue between student and teacher, student and student, expert and expert. Since most of us live in and through the new media all our waking lives, we already share with all age groups the implicit non-verbal knowledge and experience which education seeks always to make articulate verbal and explicit. The discovery of the wealth of such shared experience via dialogue and utterance is a perennial creative experience which, since the fifteenth century, book culture may have done something to diminish. But Understanding Media will proceed to show the unique properties of older media including the book in a variety of ways. For example, the older media of book and press are now detribalizing many backward countries where it is easy to study the effect some of these media once had on ourselves in the Western world. Our contemporary world is, from a technological point of view, almost a continuous historical movie of episodes from the Western past. And our own past achievements are revealing monuments to the shaping powers of phonetic script and print in the development of human freedoms and our own patterns of culture. The transforming effect of the TV image on habits of reading in depth, the relation of radio to habits of study, and of the typewriter upon habits of thought, speech, and writing, are nowhere gathered together in one place for thoughtful inspection. But they have been known to scattered students for some time. To get most of this kind of knowledge and insight into Understanding Media would entail a variety of procedures in presentation, followed by detailed questions for discussion and readings and audio-visual materials to aid such discussion.

77 Perhaps one desirable form of presentation could be handled by kinescopes which could be available to the users of the text. The CBC in Toronto has offered to script and make several (perhaps a dozen) half-hour kinescopes to promote scrutiny and understanding of the principal media of the Western world. Now since television seems to be the medium which most seeks and reveals the creative process and the learning process itself, it would be easiest to use television to explain the origins and roles of various media in the social and historical process. Since, historically, the media usually overlap, it becomes natural to use the method of comparison and contrast as between train, car, plane, or manuscript,

print, pictures. For example, television can use textual criticism and variants to illuminate swiftly the process by which novel, play, or poem came into existence. The opacities of the scholarly edition translated into this medium become sheer translucency. So that it is easy to decide at what point a new medium should or should not ape the effects of another medium. Thus the co-existence and inter-action of media both both in the past and especially today offers the richest and most natural procedure of study and evaluation of the powers and biasof each of the media. The quite natural book bias is for "content" and continuity in all other media as well. This assumption in turn mostly conceals the character of other media from the merely book-trained person. Today, the co-existence of all media easily reveals their quite unique properties and also calls for a new kind of many-levelled training in perception for the young. The saber-tooth program is really a necessity in the luxuriant new jungle of media-data springing up on all hands, and presented in many forms at once.

Aided by a variety of kinescopes and the audience research division of the CBC, it will be possible to do media simulcasts with school audiences and the general public, though it will probably prove best in the long run to prepare the text of Understanding Media for the junior year of High School, which at present is considered a year of generalized interests. It will be helpful to have definite data about the relative acceptability and usefulness of such a text in earlier years as well.

The briefing of teachers themselves may prove the major problem, since their awareness of media characteristics, as opposed to program content , is minimal at present. That is why it would seem necessary to devise a means of making Understanding Media an occasion of two-way discovery via dialogue and discussion. Few teachers know anything about the subliminal effects of print which they could teach to a class. But both teacher and class can discover, explicate, and verbalize a great deal about the nature of print, photography, movies, telephone, television, radio, and typewriter.

With a prepared group of kinescopes, films, audio tapes, video tapes, lectures and printed materials, the various media qualities and results will be tested on the same groups in some instances. Perception of differences and comparable effectiveness of various media will be measured in a variety of ways, written and oral tests and interviews of various types, perhaps the use of infra-red movie photography as developed by the BBC and other types of candid observation, and other psychological test techniques. From the results so achieved it will be possible to recast , reprogram, and retest the media materials so used. It happens that the CBC is keen to learn about these very matters itself , and so is read y to co-operate on a large scale in this venture. Bruce Attridge and Fred Rainsbury, heads of the children's entertainment

division of the CBC,are close friend s and colleagues, both Ph.d.'s in English literature

With the use of films, tapes, and kinescopes it will be possible to test the materials and media biases in several geographic areas and grade levels at once. And many people have expressed interest in testing such experimental materials in their schools and colleges. Here the results achieved, with different orientations, from various types of projects, of different grade levels, and in different geographical locations, a working document will be prepared on the basis of which the organization of material for subsequent re-checking and final reporting, editing and distributing, will be developed.

In other cases different groups will be used in given location. Where possible,control groupings alread y available for on-going studies will be used. In other cases such groupings will have to be established on the basis of known sex, intelligence and reading readiness, emotio nal and parental back ground, religion, and other data available.

In all cases emotional, sensual, kinesthetic, attitud inal, and subliminal ,as well as purely intellectual and fact-transmission changes willbe sought outin the new testing techniques to be evolved. Attitude and inter-action effects, among students, and between students and teacher, will be observed and recorded for later study, analysis and elaboration in the texts being developed.

Cooperation in developing testing materials has been offered by various stations and institution s in the U.S.,as well as by the CBC, which has offered its facilities, and research department cooperation, without charge, for this purpose. Tentative locations for demonstration-experiments, from which invitations have already been received, now include St.Paul, Boston, NewYork, and Urbana, as well as schools in Canada. Cooperation in preparing materials has also been offered by André Girrard , distinguished artist, who is now experimenting with word and image at CBS and NBC. This project has also been submitted, in draft form, to various other media experts, including Dr.Henry Cassirer, of UNESCO, who is preparing a book o n educational television. The enthusiastic cooperation of these scholars is also assured.

March 11, 1959

Mr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

We should be pulling revision together any day now. Will take close to a week to process (mimeo, get Harley signatures, etc.) and I'll be away late in March. So send revisions and rewritten procedure section soon as possible.

I noted you were planning to go over this with CBC and Extension staff a couple of weeks ago -- and have been on the go. It should be mailed from here (if it's to meet April 1 deadline) by about March 27.

Sincerely,

Harry J. Skornia
Executive Director

HJS:JO

RECEIVED
NAEB HEADQUARTERS
FEB 28 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Ave.
Toronto 10
Thursday Feb 26

Dear Harry

Many Thanks for Dallas Smythe piece. It won't get into Canadian E.C. Journal because the Later Innis is anathema hereabouts — ie. The Communications Innis. Shall tell you more about that some time.

Some very good things in his essay. Shall write him when I get a moment. Shall be at NEA meeting at Peck-Congress Hotel March 1-4. Am to carry the TV ball round the Maginot Line of Deans and Presidents of North America. My theme is ~~not~~ that it will transform yiz all, of course. Not that it will lighten loads.

Look, tell Sam Becker that Arthur Foshay the consultant

on the Screening Committee
I told you of — the one who
gave me the advice I phoned
to you — is Box 120 Teachers
College. Is director Horace Mann-
Lincoln Institute of School Ex-
perimentation.

They should make contact.

Cordially

Marshall

2 nice in miss Ce: "How
do you like this kind of work?"
"Better than career research."

March 2, 1959

Mr. Marshall McLuhan, Chairman
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

From your letter, discovery: You're a Baudelaire fan too! As a literature and language professor spent nearly a year on him and other French moderns.

Also, at other times, Dante, Cervantes, Browning, etc. (a year each).

More later on Washington meeting, now probably to be held end of April or about mid-May.

In a rush,

Harry J. Skornia
Executive Director

HJS:JO

RECEIVED
NAEB HEADQUARTERS
FEB 27 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Welles Hill Ave

about Talk

Dear Harry

Of course I can do a talk about April 1 for NAEB in Washington. But I do have to be a Commencement speaker at 3 PM May 31 st in Milwaukee.

Break-Through in class today. Talking about Baudelaire's famous line

Hypocrite lecteur, mon semblable mon frère

—his address to his readers — point is that it is voice Through reader to poet not voice of poet & reader. This reversal borne out in all subsequent poetry — same as TV image reversal of light Through, not on. Takes whole stress of private, personal role of reader and poet alike. Both now come to share a common

creative action.

Can explain all this in detail. But you can see my point here about the ease with which the student of the most popular forms can be given either casual or intense introduction to highest art forms of his time. - e.g. all poets since Rimbaud have used telegraph-press form of juxta-posed items — no linkages, just mosaic of proportions. Again a form of light through, not private ~~per~~ editorial perspective of light on items.

Am seeing CBC boys Friday for more data.

Cordially
Marshall.

[Feb. 15, 959

136.80
30.25
206.65

Today -
- Level - Jr. yr. of H.S.
- Bear down on self! Marshall - - .
- CBC - movies + films to enable
wide testing - - -

Electronic education: New Hope for the Individual.

The process is different when you slowly "soak up" a great book as compared to when you are flooded & shaken by the concentrated power of a great play = or TV program, or a great & tragic picture

Process inp bt by bt

RECEIVED
NAEB HEADQUARTERS
FEB 17 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

29 Wells Hill Ave
Toronto 10
Feb 15

Dear Harry,

Of course, your suggested acknowledgments should get in. Would I knew where and how to include Thanks to you as well. That will come sooner or later.

Myself, I've been out of town a bit. Shall try CBC staff on procedure section as you suggest. Also a psychologist friend, head of Extension here. Please give me an idea of time schedule in this Harry.

You ask who to list for CBC. Yes, "Research department" will do. No need to list Dorothy Oshlag or

André Girrard save where you feel it strengthens the approach. I have no commitments to them.

Just talked to psychologist friend Carl Willoms and read Procedure section to him. His only comment was: "you should perhaps make more explicit the statistical aspect of your approach". He saw that it was implied.

I'm pretty sure we can use analogic computers for media testing and prediction before long. More about this later.

You take any tack you feel advisable and depend on me to deliver some quite usable goods.

Most cordially
Marshall

McLuhan

December 13, 1958

Dr. Skornia: Mr. Hill called from Chicago at 10:00 AM with his rambling notes on Marshall McLuhan's proposal. He said he was going to write them and send them to you but thought you would have them faster if he called and gave them to me over the phone. If you want to reach him anytime today he will be in Chicago. The number is Lincoln 9-7727. He leaves for Washington in the morning. DFC

HEHRAMBLING NOTES ON MCLUHAN PROPOSAL.

-Too much emphasis on print, does not fit Hill-Elliott.

-Don't believe he should be tied in with our research.

- Clearing house notes as he suggests in footnote to his letter--that would just clutter and confuse.

XXX The following are in reference to Sections of his proposal;

I - Old? This probably refers to print and is something beyond the scope of the bill.

II - "Technological movement of information around the globe" - doubt if this is world's biggest industry. His definition of the problem is a little hazy and won't be clearly understood, I fear. Still more reference to print.

III - Impression might be that this would result in "how to" book - how to read, listen, view. Doubt this would receive very favorable reaction.

VI - Should be his abilities and background - just as we attempted to show how we are equipped (and preferably best equipped) to do the particular projects we proposed.

As I mentioned when we talked about this before, we need to know how TV and radio act upon children. Then we'll know more about what to do with TV and xxxx radio.

Spiegel's talk came closer to this than anything McLuhan has said; although it's true that Spiegel talked mainly about content, he did touch on the medium itself, and that's what we need -- what does TV per se (and this would apply also to radio) do to the viewer, regardless of the program content. In other words, what does the act of viewing (the environment, intergroup and interpersonal relations) actually do - how does it differ from the reactions we have while reading--again without regard to content--and here if tied in this way (and maybe that's what he's saying), it would be logical to tied in with reading.

How can we properly determine (no matter how extensive the research) what kinds of programs we should broadcast, etc., if we do not understand the effects of the medium itself.

It seems to me this would involve studying children to determine comparison effects, other than pure retention of subject matter, when they are presented a certain segment of information in written form as compared to other forms such as TV and radio.

Physiology and psychology -- what goes on inside the subject when he reads that is different than what goes on while he is viewing TV for example.

This is something new for me, and difficult to put into words and maynot be at all what McLuhan has in mind. But, if it is what he has in mind, something might be put together using some of the observations I have expressed abovex that would be a little easier to comprehend than what McLuhan has said - or this may be worthy only of the trashcan.

General Reactions:

McLuhan, from the tone of his letter, seems to feel hurt and left out of other activities (non-NAEB). To me, tying with stag lines, series, of boys, etc., is carrying linear concept to the ridiculous.

~~Suggested Budget (per year)~~

Suggested Budget (per year)

McLuhan	$15,000
Secretarial	4,000
Research Assistant	6,000
Supplies & Equipment	1,000
Travel	3,000
Publication and Distribution	5,000
Sub Total	$34,000
Indirect (15%)	5,100
Total	$39,100

It probably really would take two years rather than one. The only advantage to McLuhan being in Urbana is that we could perhaps keep him a little more "down to earth". The two years to start July 1, 1959 - McLuhan is probably committed for the rest of this academic year.

~~HEH~~

HEH (12/13/58)

29 Wells Hill Ave
Toronto 10

Dear Harry

Have been out of town lecturing a bit myself.

Shall be seeing Arthur Foshay (Horace Mann research center in NYC) soon. Think he could help? At this moment I have this to offer by way of aid and clarification.

My suggested approach, the one entirely natural to me, is the dialogue form of movement of information between teacher and students.

I come across this quote on the dialogue:

> The purpose of the dialogue seems to be, first of all, mutual creativeness. It is not merely the expression of a finished truth, to be exchanged like goods in the market place. Dialogue is more a shaping than a communication

of ideas. But this birth of truth is at the same time an encounter of persons . . . awakening truly creative values in ~~them~~ us that lead us to the freedom of self-acceptance."

You can see that the electronic media above all, since they are shaped by student and teacher alike, call for this kind of dialogue approach. Of course, if this would confuse the issue at this stage it should be withheld. By "dialogue" too, is meant a shared quiz approach. Shall get to ~~the~~ your new statement of materials at once. With I could pop in on you at Urbana.

Do appreciate your great help, and assure I shan't let you down.

Cordially Norman

Draft #1

February 6, 1959

Dr. Marshall McLuhan
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Here's the revision of the draft. When I finished it up last Sunday night, I was more pleased than with previous versions. Some of it has been done ten or more times.

The procedures section, of course, is pure fabrication. I don't know if this is the way you see it at all. This section could probably well be completely rewritten, perhaps with help from CBC Research or someone qualified to make sure it will make sense to the research consultants to whom it is referred before it ever gets to the committee.

The abstract can perhaps also be rewritten or heavily revised.

As it now reads subject to revisions and cuts, I think it suggests the "break-through" the Law envisions.

Our secretarial load is such as to delay such things considerably right now. Please excuse delay.

Attached also are two other items:

1) The new directions for form in which requests are to be submitted. (I've already revised to conform.)

2) A recent request to Kellogg which would also involve you. I trust you approve. (As this is typed, it has been turned down. But we plan to look elsewhere for funds.)

Sincerely,

Harry J. Skornia
Executive Director

hjs:rs

CC: Mr. Richard B. Hull
Dr. Sam L. Becker
Mr. William G. Harley
Mr. Henry R. Cassirer
Mr. Kenneth Harwood
Mrs. Gertrude Broderick

P. S. As you may surmise, our secretarial staff is a little behind. Hence, though done Sunday, there was a slight delay in getting typed and out. That's life, I guess.

"---we are obliged (most of us) to meet the tempo of the present and the future with reflexes and rhythms which come from the past. It is not only the 'dead weight of the institutions of the past' but indeed the inefficient and often antiquated nervous circuits of the past which strangle our potentiality for responding to new possibilities which might be exciting for our individual growth."

From Norman Mailer, "The White Negro" in The Beat Generation and the Angry Young Men. (Ed. Gene Feldman and Max Gartenberg), Citadel Press, N. Y., 1958, p. 350

January 26, 1959

Mrs. Gertrude G. Broderick
U. S. Office of Education
Washington, D. C.

Dear Gertrude:

Thank you, very much. It is a tough one, but your title is the best I've heard so far. Knowing how busy you are -- sincere thanks.

Talking to Walter Stone here later today (Saturday) of procedures for our proposals and grants.

Our best,

Harry J. Skornia
Executive Director

hjs:rs

DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON 25, D. C.

January 21, 1959

RECEIVED
NAEB HEADQUARTERS
JAN 24 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

Dr. Harry J. Skornia
Executive Director, NAEB
14 Gregory Hall
Urbana, Illinois

Dear Harry:

I wish I had been successful in reaching you by phone yesterday afternoon to give you my reactions to your "McLuhan project," for I am sure it would have been much easier that way. What I say on paper may not make sense, but here goes!

The over-all description of the project seems to me to be well on its way. The title, however, needs to be strengthened, so as to make it more easily identifiable as a means of improved teaching. This same is true under "objectives," and there should be indication somewhere along the line that the course materials eventually could be included in programs of teacher training.

In trying to come up with a substitute title, I fell flat on my face, except for an idea which goes like this: "Redefining the Role of Media in Education." I did my best to figure out a title which could begin with "improved teaching," but inevitably it became too long and involved. I am sure that brilliant mind of yours won't have any trouble, provided you agree that my suggestion is worth the bother.

After reviewing the proposal of research information, I couldn't help feeling that if it is at all possible, you should duplicate those pages from your original proposal which are the pertinent, rather than ask Norberg's office to refer back to them. I am fearful of the complications, if only one complete copy of your revision is submitted for consideration by the Advisory Committee.

It was, as always, good to see you and I hope there will be many other excuses to bring you this way.

Best wishes always.

Cordially yours,

Gertrude

(Mrs.) Gertrude G. Broderick
Radio-TV Education Specialist

Second Draft

Penciled notes by Cassirer

APPLICATION TO THE COMMISSIONER OF EDUCATION, U.S. OFFICE OF EDUCATION DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE, FOR FUNDS TO SUPPORT A PROJECT UNDER THE PROVISIONS OF TITLE VII OF THE NATIONAL DEFENSE EDUCATION ACT OF 1958 (P.L. 85-864)

Submitted by: The National Association of Educational Broadcasters

Address: 14 Gregory Hall, Urbana, Illinois

Telephone Number: Empire 7-6611, Ext. 3394

Initiated by: Harry J. Skornia, Executive Director

Transmitted by: William G. Harley, President

Date: January 15, 1959

I Project Title: Understanding Media: To develop syntax and course materials for new media courses in the unique meanings and uses of television and radio as educational instruments, complementary to other available media.

II. The Problem: To identify and demonstrate, in pilot course and demonstration form, the respects in which electronic media of communication are different in their effects from other media; --- to identify the peculiarities of other media as well, as a backdrop against which the potentials of each may be more fully realized than is possible at the present state of media literacy.

The needs for instruction and education in the uses of the print media have for some time been recognized as basic in American education. Reading readiness, critical discrimination in the uses of printed materials, and various other aspects of education for uses of the print media reveal how largely our present educational system is still print-oriented. Such courses frequently concern themselves with the basic problems of "interaction between the reader and the passage."

No comparable or adequately-based development in the teaching of the characteristics of the electronic media have yet emerged. Utilization is often handled by individuals who

are unaware of the fundamental or basic characteristics and affective effects of media as such.

Such individuals necessarily concern themselves in teaching solely with superficial and obvious uses which grow out of an essentially amateur approach. If maximum use of these media is to be made it is urgent that a body of information be developed which will provide a solid foundation for such courses, not based on guesswork or assumed transfer of common elements among the various types of media.

Serious scholars now recognize that a large proportion of the effects of television and radio are often unintentional or unintended ones. A large part of the impact of these media is not dependent on the content transmitted. Scholars of educational, commercial, government-controlled, and other systems in the world, in other words, are beginning to discover that most of the cumulative psychological and conditioning impact of television and radio is independent of the message communicated. In many respects, in fact, the medium itself is the message or a large part of it.

The number of elements which characterize the effects of the use of these media as such, regardless of their content, their message or the system under which they are operated, illustrate the need for research in depth and experimental evaluation on the basis of which the teaching of procedural and methodological uses of a socially and educationally responsible type can be soundly based. Without such a foundation, many unintended effects and "side-effects" will continue to result, and more accidental successes and abuses are likely to occur than soundly-based maximum effectiveness uses.

Today the movement of information around the clock and around the globe is perhaps the largest industry in the world. Our classrooms take little note of the fact that students receive by far the largest part of their information in forms about which the ~~student~~ teacher understands as little as the ~~teacher~~ student. The icon world of the photograph and the advertise-

ment has its own language capable of "total statements without lineal syntax" as William Ivins has expressed it. Yet the concept of "audio-visual aids", or television and radio as variants of such aids, ignores their real nature as new forms of communication. Not to grasp and teach the peculiar properties of these media, as we must understand the true nature of print as having distinct characteristics, strengths and weaknesses, is to expose all media to the attrition of the new media rather than enrichment in concert with the new media. The telegraph, telephone, radio and television create patterns of attention quite alien to print, and put our huge cultural stake in the printed work in jeopardy by indifference and inattention in the classroom.

To teach the special powers of these new media in the context of manuscript culture, print, pictorial journalism, the movie, and all other sources of information, education and conditioning, is to begin a realistic educational program of training in media literacy. Until now, few individuals other than a very few poets, painters, musicians and certain commercial uses have seriously tried to cope with the new art forms involved in these new media. Education has generally not examined their true nature and possibilities. Yet today the new media have become an integral factor in our global co-existence, for which education should be training our citizens.

III. Objectives: To develop a manual and syntax for basic training of media perception and judgement in the schools, with emphasis on television and radio. Since all media, from the phonetic alphabet to television, are inseparable from the development of the arts, sciences and social institutions, it will obviously eventually be necessary to correlate media training with almost every aspect of the existing curricula and the procedures associated with them, much as reading, writing and English are treated today, particularly in elementary and secondary education. All current experiments with these new media would be useful and relevant to the preparation of such a book or syllabus. It would be a means

of enabling teacher and student alike to share their day-by-day awareness of many media in a meaningful pattern of shared exploration and discovery. It also would develop the capabilities and discrimination necessary to make the entire world of out-of-school media an educational resource instead of an educational obstacle.

IV. Other Related Research: A great deal has been done in recent decades to reveal and codify the unique powers and patterns of the various media of human expression. Most recently, for example, the whole field of linguistic anthropology and that of structural linguistics have made us aware of the spoken languages of men as mass media. The work of E. C. Carpenter and Marshall McLuhan have in turn looked to the technological media as new "languages", each with its own grammar and syntax. These new languages, which we know as print, photography, movie, radio, and television, have their own ways of statement and presentation which H. A. Innis calls in his book title The Bias of Communication (1951). Innis was a pioneer in showing how the bias natural to any medium, affects and structures human institutions. Wyndham Lewis, in The Art of Being Ruled (1926), and in Time and Western Man (1927), adopted the approach of artistic structural analysis to science and also to commercial entertainment. Marshall Mcluhan, in The Mechanical Bride, carried the Lewis and Innis methods of analysis into the world of advertising and into the study of the comics, the press, magazines, the popular book, and their relation to the higher arts of our time.

More recently with the coming of ETV and with the classroom use of audio-visual aids, a great deal has been written to show the powers and limitations of various media in education. But apart from the work of the Explorations magazine group, little has been done to relate the new media problems educationally to the centuries-old print medium. Our huge stake in the medium of print as it has shaped our language, our society, and our educational establishment is now being modified throughout by electronic forms. Some believe our stake in the printed work may be lost completely. But this is not inevitable unless we continue to accept

print subliminally, as it were, and fail to discern and to codify those of its unique powers and advantages which should be retained in spite of the pressure of newer media.

That is the reason why a book for school text use is needed which will explain and demonthe unique powers of each medium without taking any one medium fot granted. Such a book would be a nucleus of all the best that has been done in media to date, at a time when the new media need putting in perspective against a background of the old.

Appended is a small bibliography representative of the rich and varied materials now available for understanding and using the media in the classroom.

Bibliography

Rudolph Arnheim, Art and Visual Perception; Berkeley, 1954;
Film as Art; University of California Press, 1957
Sergei Eisenstein, Film Form; Harcourt Brace, New York, 1949
Gyorgy Kepes, The Language of Vision; Paul Theobold, Chicago, 1949
Erwin Panofsky, Meaning in the Visual Arts, Doubleday, N.Y., 1955
H. J. Chaytor, From Script to Print; Heffer, Cambridge, 1945
Denys Thompson, Between the Lines or How to Read a Newspaper;
London, 1939
George Bluestone, Novels into Film; Johns Hopkins Press, Baltimore, 1957
Richard Hoggart, The Uses of Literacy; Chatto and Windus, London, 1957
W. M. Ivins, Prints and Visual Communication, Routledge Kegan and Paul,
London, 1953
Erik Barnouw, Mass Communication; Rinehart, New York, 1956
S. H. Steinberg, Five Hundred Years of Printing; Pelican Books, London,
1955
David Diringer, The Alphabet, A Key to the History of Mankind; London, n.d.
The Hand-Produced Book; Hutchinson's Scientific and Technical Publications, London, 1953
Maurice Gorham, Broadcasting and Television Since 1900, London, 1952
H. A. Innis, The Bias of Communication; Toronto University Press, 1951
Mark A. May and Arthur A. Lumsdaine, Learning from Films, Yale University Press, New Haven, 1958
Rene Clair, Reflections of the Cinema; William Kimber, London, 1953
James J. Brunstein, "Ten Uses for Commercial Television in the English Classroom," The English Journal, December 1958
vol. xlvii, no. 9, pp. 566-569

V. Procedure: In approaching the teaching of the TV medium, it would be essential to show how the telegraph, for example, altered the press format and the nature of reporting: for with the telegraph we first enter the world of electronic media. At first a new medium is used as if it were an old one, as we see today with TV being used as if it were movies. Print at first tried to be merely a cheaper manuscript. A text for schools on understanding media would, in its background sections, reproduce samples of the pre-telegraph press with topics of discussion that would lead to perception of the basic differences of story-writing and of lay-out of the page before and after the advent of the telegraph.

The pre-telegraph paper tied the news together by editorial perspectives, historical background and analytic interpretation. With the telegraph the speed of coverage of globe made it impossible and even undesirable to unify the news by editorial means. Each item becomes a world of its own with the reader in the creative role of editor and interpreter.

This pattern of "do-it-yourself" characterizes all electronic media from the telegraph to television. The poets and artists were the first to understand this trend, and they turned, as did Poe, to the creation of new art forms in which the reader or viewer is obliged to act as co-author. Such is the detective story and the symbolist poem. The pre-electric media favor the completed consumer package, as it were. Hence many of the laments from the literary world about the "new" media are natural enough. But they ignore the greater degree of creative participation demanded of radio and television audiences as compared with the consumer-orientation of the bookman.

Good but too detailed

As Andre Girrard, the painter (now experimenting with word and image on television at CBS and NBC,) has shown, television images are created by light through, not light on. The viewer is the screen. And the world of space that he experiences via television is profoundly different from that of the photo and movie space and image. And this results in deep adaptation (on the part of the young especially), creating new sensitivity to forgotten aspects of art and language. The text would in this connection invite student and teacher to explore the

changing methods and approaches to art and science and the humanities in recent decades. Here the many new avenues of awareness opened into traditional fields and subjects would be related to the new media since telegraph and photography. As William Ivins shows, for example, in his Prints and Visual Communication, engraving created new possibilities for science and mathematics from the fiteenth century onward. The basic power of the print or engraving was exactly repeatable information. The "network of rationality" by which the engraver captured the external world offered a means of statement and syntax which hastened scientific advances. But with the photo the external world was captured completely, without lines or syntax. Syntax disappears into "compostion" and lay-out. The same has happened in mathematics and poetry and painting and music in our time.

Such a text would set up exercises of observation and analysis and a variety of means of discussion which would bring into play all that the students have experienced of this medium. This would in turn be related to other arts and media by detailed comparisons and contrasts.

The CBC in Toronto has offered to script, cast and produce many sections of the text when it is written. They will broadcast these programs and use their audience research division to test reactions which can be made the means of improvement in the text. The kinescopes of these programs will then be used in many places throughout the continent for reaction and subsequent improvements in the text. Andre Girrard of CBS and NBC has agreed to make all of his experimental material in inter-relating movie and television available for the text. Others, as listed under Section VII below, will provide facilities and cooperation as needed.

The sort of work that Marshall McLuhan did in The Mechanical Bride, in understanding the iconology of modern advertising, has already been used in many classrooms with success. That book however, was not designed for classroom use. But it did lead to many contacts with

advertising executives, which indicated how eager they were to put their work on a more responsible social basis. The great store of insight and skill in the use and development of the media which the commercial world has on tap, as it were, can be made directly available for classroom study and educational use.

A text of this sort in understanding television and radio will work with the physicist, the station engineer, studio personnel, the sponsor, and the audience altogether. A medium like television, while being created by modern physics, on one hand, yet itself creates new inter-personal and inter-social patterns, on the other hand. And these new patterns co-exist with all the patterns earlier created by book and press and magazine. One object of such a text would be to eliminate the wasteful quarrels between cultures and between disciplines arising from unconscious media bias, and general media illiteracy.

Now that the ancient absolute monarchy of print has yielded to the new oligarchy of print, photo, movie, radio and television, we are compelled to developed literacy in several media rather than in any one alone. Our attempt to defend the monarchy of print can only lead to educational disaster. The medieval schoolmen, whose huge oral and disputational form of educational knew no rival, were wiped out by print in fifty years. Today we must have multi-media literacy in order to avoid similar strife and waste of past achievement. Print began as a visual aid. It is not necessary that it should end with the coming of audio-visual aids.

VI. Personnel: As consultant: We propose Dr. Herbert Marshall McLuhan, Professor of English at the University of Toronto, co-editor of Explorations magazine and distinguished media specialist, lecturer, and author who has done much work in the field of relating media study to educational procedures. He is prepared to undertake this project and to finalize it into book and syllabus form. Experiments in inter-media values have already been conducted and reported on in Explorations, published by the University of Toronto. These articles, and the interest they have aroused among specialists and educators provide examples of Dr. McLuhan's

qualifications, and the springboard for this project. The following recent articles by Dr. McLuhan illustrate some of the preparatory work which he has already engaged in:

The Mechanical Bride; Folklore of Industrial Man; Vanguard Press, NY, 1951
"Notes on the Media as Art Forms", Explorations No. 2, University of Toronto Press, 1954, pp. 6-13
"New Media as Political Forms"; Explorations No. 3, University of Toronto Press, 1954, pp. 120-126
"Space, Time, and Poetry"; Explorations No. 4, University of Toronto Press, 1955; pp. 56-64
"The ABCED-minded"; Explorations No. 5, University of Toronto Press, 1955; pp. 12-18
"The Media Fit the Battle of Jericho"; Explorations No. 6; University of Toronto Press, 1956, pp. 15-21
"Classroom Without Walls", pp. 22-26
"Jazz and Modern Letters", pp. 74-76
"Effect of the Printed Book on Language in the Sixteenth Century," pp. 99-108
Explorations No. 7, University of Toronto Press, 1957
"Television Murders Telephony"
"Verbi-voco-visual"
"People of the Word", etc., pp. 1-75
Explorations No. 8; University of Toronto Press, 1957
"The Electronic Revolution in North America" in The International Literary Review, No. 1, pp. 165-170; John Calder, London, 1958
"Culture Is Our Business: The Meaning of the New Electronic Media" NAEB Journal 12/58 pp3-5, 30-34

VII. Facilities: Dr. McLuhan would have to travel a good deal in order to consult with a wide variety of persons in all phases of media work today and to use as resources many projects in progress, both in the U.S. and Canada. He would also need to set up several original text experiments and demonstrations for testing the intelligibility, teachability and validity of the materials developed.

Several firm offers of cooperation have already been received for cooperation in this project, including invitations from Boston University; Educational TV Station KTCA on behalf also of the Public Schools of St. Paul, Minnesota; and St. David's School in New York. Other bases of experimentation and demonstration can be made available through members of the NAEB and various experimental schools and laboratories in the U.S. and Canada, as suggested in Section V above. The gratifying recognition by virtually all with whom this has been discussed that it is basic to an intelligent development of valid courses, valid utilization

and inter-course materials, assures us of the full cooperation of as many cooperating educational institutions as will be needed.

A great deal of actual demonstration with children would also be involved; to test what TV and radio do to the viewer and listener in specific affective areas; to identify and measure differences in reactions in the consuming of materials transmitted by the teacher in person, the book, the film, radio and television, and through other channels, with emphasis always on identifying and maximizing the usefulness and peculiarities of the new media, against a background of, and integrated with, the older media. For such demonstrations installations in various parts of the U.S. would provide adequate facilities without the need for any central installation.

VII. Duration: The project proposed would require two years, with periodic publication of interim results.

The first year would be devoted principally to experimentation, demonstration, consultation and evaluation. The second year would be devoted largely to verification of results and preparation of the finished results in publishable form.

The form and sponsorship of this publication remain open for discussion; if the Office of Education does not itself wish to undertake it, Dr. McLuhan's reputation and the validity of the study are such that regular commercial publication is believed to be assured.

Budget and Financing

IX. Budget.

Category	Federal Funds Requested	Institution or Agency Funds
1	2	3
Personnel:		See footnote
Consultant-Project Director (fulltime, $15,000 per year for two years)	$30,000.00	
Research Assistant ($8,000 per year for two years)	16,000.00	
Secretary (fulltime, $4,000 per year for two years)	8,000.00	
Services:		
Publication & distribution	5,000.00	
Supplies, Materials & Expenses (including expenses of participating institutions)	10,500.00	
Other:		
Travel (for Director and Assistant)	7,400.00	
Sub-total (Direct cost)	$76,900.00	
Indirect Cost	11,535.00	
TOTAL COST (ALL YEARS)	$88,435.00	

Footnote: Although no specific matching funds are listed, salary equivalents and other contributions of NAEB staff and members of appropriate NAEB committees (Research, Utilization and others) are expected to amount to some $10,000.00 as resources not charged for.

X. Other Support. a. There is currently no support available from other sources for this project, nor has this proposal been submitted to any other agency or organization. b. This is not an extension of nor addition to a previous project supported by the Office of Education.

XI. Estimated Cost by Fiscal Year.

Category	Federal Funds Requested	Institution or Agency Funds
1	2	3
Fiscal Year 1959-60	$45,500.00	
Fiscal Year 1960-61	$42,935.00	
TOTAL COST (ALL YEARS)	$88,435.00	

XII. Duration. Beginning date - July 1, 1959; Ending date, June 30, 1961

MM/HJS/WCH/:jg

Second DRAFT

APPLICATION TO THE COMMISSIONER OF EDUCATION, U.S. OFFICE OF EDUCATION
DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE, FOR FUNDS TO SUPPORT
A PROJECT UNDER THE PROVISIONS OF TITLE VII OF THE NATIONAL DEFENSE
EDUCATION ACT OF 1958 (P. L. 85-864)

Submitted by: The National Association of Educational Broadcasters

Address: 14 Gregory Hall, Urbana, Illinois

Telephone Number: Empire 7-6611, Ext. 3394

Initiated by: Harry J. Skornia, Executive Director

Transmitted by: William G. Harley, President

Date: January 15, 1959

I Project Title: To develop materials as the basis for instruction in the meanings and uses of television and radio as educational instruments, complementary to other available media.

(Earlier tries at more descriptive titles, rejected because they were too long are:

1) The development of a basis for instruction and courses in discriminatory and effective uses of television and radio, as new media (with comparative reference to all other educational media available) for American education.

2) The Development, (based on experimentation and demonstration), of a new media Handbook to develop, for teacher use, fundamental awareness and understanding of the unique characteristics and powers of expression of the electronic wireless media as educational instruments.)

II. The Problem: The needs for instruction and education in the uses of the print media have for some time been recognized as basic in American education. Reading readiness, critical discrimination in the uses of printed materials, and various other aspects of education for uses of the print media reveal how largely our present educational system is still print-oriented. Such courses frequently concern themselves with the basic problems

of "interaction between the reader and the passage."

No comparable or adequately-based development in the teaching of the characteristics of the ~~wireless~~ electronic media have yet emerged. Utilization is often handled by individuals who are unaware of the fundamental or basic characteristics and affective effects of the media as such. Such individuals necessarily concern themselves in teaching solely with superficial and obvious uses which grow out of an essentially amateur approach. If maximum use of these media is to be made it is urgent that a body of information be developed which will provide a solid foundation for such courses, not based on guesswork or assumed transfer of common elements ~~from other media~~ among the various types of.

Serious scholars now recognize that a large proportion of the effects of television and radio are often unintentional or unintended ones. A large part of the impact of the ~~wireless~~ media is not dependent on the content transmitted. ~~Critics~~ Scholars of educational, commercial, government-controlled, and other systems in the world, in other words, are beginning to discover that most of the cumulative psychological & conditioning ~~closed circuit and open circuit, find a large part of the~~ impact of TV and radio ~~is~~ is independent of the content or message communicated. Television is in many respects, in fact, the medium itself is the message, or a large part of it.

The number of elements which characterize the effects of the use of these media as such, regardless of their content, their message or the system under which they are operated, illustrate the need for research in depth and experimental evaluation on the basis of which the teaching of procedural and methodological uses of a socially and educationally responsible type can be soundly based. Without such a foundation, many unintended effects and "side-effects" will continue to result, and more (accidental successes) abuses are likely to occur than soundly-based maximum effectiveness uses.

Today the movement of information around the clock and around the globe is perhaps the ~~biggest~~ largest industry in the world. Our classrooms take little note of the fact that students receive by far the largest part of their information in forms about which the student understands as little as the teacher. The icon world of the photograph and the advertisement has

its own language capable of "total statements without lineal syntax", as William Ivins has expressed it. Yet the concept of "audio-visual aids", or television and radio as variants of such aids, ignores their real nature as new forms of communication. Not to grasp and teach the peculiar properties of these media, as we must understand the true nature of print as having distinct characteristics, strengths and weaknesses, is to expose all media to the attrition of the new media rather than enrichment in concert with the new media. The telegraph, telephone, radio, and television create patterns of attention quite alien to print, and put our huge cultural stake in the printed word in jeopardy by indifference and inattention in the class room.

To teach the special powers of these new media in the context of manuscript culture, print, pictorial journalism, the movie, and all other sources of information, education and conditioning, is to begin a realistic educational program of training in media literacy. Until now, few individuals other than (a very few) poets, painters, musicians and (certain) commerical users have seriously tried to cope with the new art forms involved in these new media. Education has generally not examined their true nature and possibilities. Yet today the new media have become an integral factor in our global co-existence, for which education should be training our citizens.

III. Objectives: To ~~devise a beginner's handbook, a series of small books, or a syllabus, or all three,~~ (develop a manual & syntax for basic) ~~adapted to the~~ training of media perception and judgement in the schools, with emphasis on television and radio. Since all media, from the phonetic alphabet to television, are inseparable from the development of the arts, sciences and social instititions, it will obviously eventually be necessary to correlate media training with almost every aspect of the existing curricula and the procedures associated with them, much as reading, writing and English are treated today, particularly in elementary and secondary education. All current experiments with these new media would be useful and relevant to the preparation

of such a book or syllabus. It would be a means of enabling teacher and student alike to share their day-by-day awareness of many media in a meaningful pattern of shared exploration and discovery. It also would develop the capabilities and discrimination necessary to make the entire world of out-of-school media an educational resource instead of an educational obstacle.

IV. Other Related Research: Marshall: This you'll have to fill in with something, I don't have altogether, as I write this, the various scraps I've sent you (the Nichols book, stuff in English Journal etc.). I hope you can list what is known (perhaps also on "learning theory") in this section, so we don't say only that little, basically, has been done. Have you written to, or heard from, Harwood? He had some leads. Mention Ivins, etc. Maybe part of V needs to be transferred to this section. I understand that Chapter 15 "Mass Media of Communication" in The Teacher's Role in American Society, by Lindley J. Stiles (N.Y., Harper, 1957, $4.00) might be useful, but someone else has the only copies the library here owns, and I've not been able to see. See also May and Lumsdaine's Learning from Films (a separate sheet on this is attached). This is an important section of the application and should contain accurate bibliographical or other listings.

V. Procedure. Much work has already been done in many fields which can be readily brought to a focus for media training. Basic work on the psychic and social meaning of print, for example, has been done by H. A. Innis, H. J. Chaytor, and Wm. Ivins. The same is true for press, photography, movie, telephone, telegraph, typewriter, radio, and television. But su... work has never been correlated nor codified for use in the general training of perception in a manner that would enable teachers to teach children how to understand and cope with the full meanings of these media, especially television and radio, in an intelligent, usable manner. Such codification would itself lead to a

great variety of new perception and study. A book, or a beginning (as this project proposes) which reduced the language of a medium like television to syntactical form, would work with and for the physicist, the station engineer, studio personnel and the audience all together. All of their actions are, in relation to television, given a kind of organic unity from the medium itself. And all kinds of persons engaged in all the media can contribute valuable insights to the student. The advertising industry has opened up aspects of these unexplored areas for its private benefit. But such private benefit can be extended to all and is critically needed by education for the public benefit of education.

The assistance of André Girrard, the painter (with CBS and NBC) is an example of the sort of aid which this project would enlist. The insights of the media industries themselves can be of great assistance in developing a philosophy, which will be developed into book and syllabus form, to bring to the classroom a new media literacy needed for coping with the whole range of our twentieth-century media, if they are to become educational resources. (See also VI below)

VI. Personnel: As consultant: We propose Dr. Herbert Marshall McLuhan, Professor of English at the University of Toronto, co-editor of Explorations magazine & distinguished media specialist, lecturer, and author who has done much work in the field of relating media study to educational procedures. He is prepared to undertake this project and to finalize it into book and syllabus form. Experiments in inter-media values have already been conducted and reported on in Explorations, published by the University of Toronto. These articles, and the interest they have aroused among specialists and educators provide examples of Dr. McLuhan's qualifications, and the springboard for this project. The following recent articles by Dr. McLuhan illustrate some of the preparatory work which he has already engaged in: (insert)

VII. Facilities: Dr. McLuhan would have to travel a good deal in order to consult with a wide variety of persons in all phases of media work today and to use as resources many projects in progress, both in the U.S. and Canada. These would include various closed circuit projects as well as others

~~proposed by the NAEB~~. He would also need to set up several original test experiments and demonstrations for testing the intelligibility, teachability and validity of the materials developed.

Several firm offers of cooperation have already been received for cooperation in this project, including ~~enthusiastic~~ invitations from Boston University; ~~(Dr. Ralph Carry)~~, and Educational TV Station KTCA on behalf also of the Public Schools of St. Paul, Minnesota; and ~~(Dr. John Schwarzwalder, Director of KTCA)~~. Other bases of experimentation and demonstration can be made available through members of the NAEB and various experimental schools and laboratories in the U.S. and Canada, as suggested under Section V above. The gratifying recognition by virtually all with whom this has been discussed that it is basic to an intelligent development of valid courses, valid utilization and inter-course materials, assures us of the full cooperation of as many cooperating educational institutions as will be needed.

A great deal of actual demonstration with children would also be involved: to test what TV and radio do to the viewer and listener in specific affective areas; to identify and measure differences in reactions in the consuming of materials transmitted by the teacher in person, the book, the film, radio and television, and through other channels, with emphasis always on identifying and maximizing the usefulness and peculiarities of the new media, against a background of, and integrated with, the older media. For such demonstrations adequate facilities in various parts of the U.S. would be needed. Without the need for central installation.

VIII. Duration: The project proposed would require two years, with periodic publication of interim results.

The first year would be devoted principally to experimentation, demonstration, consultation and evaluation. The secondyear would be devoted largely to verification of results and preparation of the finished results in publishable form.

The form and sponsorship of this publication remain open for discussion; if the Office of Education does not itself wish to undertake it, Dr. McLuhan's reputation and the validity of the study are such that regular commercial publication is believed to be assured.

Don't redo. just rerun. thru Stencil

Budget and Financing

IX. Budget.

Category	Federal Funds Requested	Institution or Agency Funds
1	2	3
Personnel:		See footnote
Consultant-Project Director (fulltime, $15,000 per year for two years)	$30,000.00	
Research Assistant ($8,000 per year for two years)	16,000.00	
Secretary (fulltime, $4,000 per year for two years)	8,000.00	
Services:		
Publication & distribution	5,000.00	
Supplies, Materials & Expenses (including expenses of participating institutions)	10,500.00	
Other:		
Travel (for Director and Assistant)	7,400.00	
Sub-total (Direct cost)	$76,900.00	
Indirect Cost	11,535.00	
TOTAL COST (ALL YEARS)	$88,435.00	

Footnote: Although no specific matching funds are listed, salary equivalents and other contributions of NAEB staff and members of appropriate NAEB committees (Research, Utilization and others) are expected to amount to some $10,000.00 as resources not charged for.

X. Other Support. a. There is currently no support available from other sources for this project, nor has this proposal been submitted to any other agency or organization. b. This is not an extension of nor addition to a previous project supported by the Office of Education.

XI. Estimated Cost by Fiscal Year.

Category	Federal Funds Requested	Institution or Agency Funds
1	2	3
Fiscal Year 1959-60	$45,500.00	
Fiscal Year 1960-61	$42,935.00	
TOTAL COST (ALL YEARS)	$88,435.00	

XII. Duration. Beginning date - July 1, 1959; Ending date, June 30, 1961

MM/HJS/WCH/:jg

Point - length of letter - 11 pp + long - London to Luhe

RECEIVED
NAEB HEADQUARTERS
JAN 28 1959
P.M.

29 Wells Hill Avenue
Toronto 10, Ontario, Canada
January 25, 1959

Dear Harry,

Apropos of your query about the assigning of items in Explorations as listed on pg.9 of our project, the trouble is that the three items of mine in no.7 are listed above the reference: Explorations no.7; then three items from no.8 are listed right under Explorations no.7. Hence confusion.

"Classroom Without Walls" is in no-7, pp.22-26.

Classroom TV, or ETV , is a new sort of publication. Printed books meant at first that the classroom began where the old class room had ended-- namely, with the completed text in hand. The student, in effect, was told: "You can go home now." Previously, the students made their texts, grammars, dictionaries, and so on. We shall be rediscovering some of those producer-oriented values and tasks for students quite soon. For example, John Kuiper thinks I ought to get a movie camera in hand. I agree with him.

Does the aspect of ETV as publication begin where the old classroom ends? i.e., WE begin with an image ∅, not a classroom-- with an image of the old classroom. People live normally today amidst upsetting discoveries. I don't want to intensify this upset. But to some of us, it surely is permissible to suggest that ETV will not long try to preserve the old classroom image or program of studies. This is at present mere geggenshein. The horse is now staging a big comeback, but not because the enemies of the motor-car of 1920 have finally been successful. TV is the friend of the horse if not of the little red schoolhouse. If the personal values of the older classroom are to persist, it

such letters are "Trial balloons," later expanded -

will be in asimilar unexpected pattern, and from a similar logic of innovation.

It seemed inevitable to me, Harry, that in drafting a project for a committee, one should avoid specific commitments and technicalities, as much as possible.

(Shall write Sam Becker thanks right away for all his help.)

By the bye, a wonderful sidelight on movie from John Kuiper's comments where he says "Either enough is now known or it is not. If it is not, we had better spend our money on finding out before we attempt to write a text about it." You see, he assumes that a text is a capsule for consumers and that the producers simply pot their knowledge. This producer-consumer split is characteristic of print all the way, and also of movie which is the ultimate form of print; that is, "still" shots in lineal sequence. But such is not the character of telegraph, telephone, radio, or television. Not potted information, primarily, but a do-it-yourself kit, has to be the ultimate, if not the preliminary, form of a text of instruction in the electronic set-up. And teacher and student will make many, many discoveries daily in using this approach, while being given adequate over-all guidance. It's the same with the "new criticism", which makes it easy for the student to discover many aspects of poems which have occupied the attention of scholars for centuries. The new criticism is not potted information about poems.

What about text as stressing Exercises in media perception?

But the John Kuiper sort of unconscious media bias and misunderstanding of electronic media is something I take for granted as natural, normal, and universal today. Just how to set about providing a means of self-correction for such bias is the problem of Understand-

ing Media. You can't simply stuff such corrections into people. It is necessary to devise a means of discovery and self-enlightenment, but a means that can be used in the present classroom. A preliminary type of text is indicated .

I have, therefore, appended some further notes with specific reference to Sam Becker's observations. Especially his concern lest too much is being promised, and lest it prove impossible to p provide a text and do research on the media at the same time. Again, his question "at what level the text would be aimed ?" I consider later.

Now,I want to avoid controversial issues and work on ground that is acceptable to us all at this stage. But Sam Becker's problem overlooks many electronic features. Teaching and learning are no longer separate functions, at least as they typically were and still are under print conditions. Consumer becomes producer. For example, if children are allowed to use a tape-recorder to make their own recording of their own reading of "John Gilpin's Ride," they soon learn a great deal about pace, i ntonation, and interpretation of the poem. They can erase over and over and try different sound effects. They teach themselves the poem via the sound medium in a way that no classroom can teach it.

In thesame way ETV can take the numerous textual versions and variants revealing ~~XXXXXXXX~~ the growth of a poem or the creative process itself. No classroom or printed text can do this. It is obvious that the new media in education are going to do,not the old jobs, but jobs that could'nt have been tackled or conceived of without the new media. So apropos of Sam's dichotomy between

communication and research, I think that this split disappears in the new classroom. The audience becomes research-activated, not passively inspected and scrutinized. I learned a lot about advertising from a grade VIII class in one hour. But we worked on specific examples. If you offer generalizations for them to swallow or reject, nobody learns anything. No insight occurs. Understanding Media, therefore, is not to be a capsule of existing views about the media, but a series of procedures with specific materials and exercises which will in turn generate many new insights and exercises when it gets into use.

I know from long experience that it is not helpful to have a lot of views about poems, ad s, or other art forms to heave at a class. The fruitful thing is for teacher and student together to get into the poem ,ad, etc. Remember the TV syndrome: light through, not light on. In learning and teaching this implies that the subject reveals itself, is defined or revealed in the very act of being creatively perceived.

This mode of learning and teaching which our age has seen developing in all fields is also one which reduces the former gap between child and adult to a great degree. So, Sam's question about what level the book is aiming at can be answered (a) in terms of the conventional and accepted educational patterns, or (b) in terms of the new media. In conventional terms I conceive that we might aim at dual versions of the text for elementary and secondary school

use. But in new media terms, a text perfectly adapted to elementary school use might well be a revelation to adults, as well.

I have no a priori ideas about procedures, Harry. I know that I can work with you and learn from anybody in these fields. If we decide that the first text simply must follow old media and classroom patterns in order to gain acceptance, then I shall be glad to go that road.

Now, the question about scheduling parts of the work for CBC scripting and broadcast, for example. This would be a sample run through the field using a variety of methods-- testing a whole batch of models in the same wind tunnel. The first go at this could be done quite quickly, I think.

(no can teach 1 or 2 media in isolation since they modify each other)

Again, I have in mind approaches to the media, rather than textual capsules of existing views. Tried and tested notions of unique powers of radio or television can be tossed into the discussion and exercises as observation stations. But we can afford to keep in mind, Harry, that media inter-act, and that radio and movie are steadily being changed by television; that is, new potential is always revealed in an old medium after the advent of a rival medium. But the rival may knock out the old one for quite a spell. You can see how important it is to establish what new potential has emerged in the

form over the centuries, as a result of the power press, photography, telegraph, etc. Our sense of spatial form, for example, is radically altered by such new forms. Our sense of language is constantly changing as a result of such development. And it is the poets and the painters who are the best radar controls through these changing relations. The sense of language as "a network of tentacular roots reaching down into the deepest terrors and desires" (Eliot,1917) heralded an auditory breakthrough and the end of the dictionary and grammatical approaches to language with their exclusively visual ideas of order.

Since writing the above I have read Ruesch and Kees on Nonverbal Communication. It is a useful book and one whose materials are very familiar to me via the earlier and later books of Jurgen Ruesch. But they could have made much use of the works on the "language of vision" of Piedion, Kepes, and Tyrwhitt, had they known their work. The Ruesch and Kees is mainly useful as packaged information about "Biology and Culture as determinants of nonverbal communication." Their main head for their first sections is The Frame of Reference. Nowhere do they seem to understand how the frame itself is modified by the action of media on each other. For them a medium is a frame of reference. And a "frame" is a kind of Newtonian mechanical model which is incapable of itself communicating with other models. Here is where the work of Ken Boulding in The Image takes over, and makes

possible "a frame of reference" which is a live model capable of constant growth and metamorphosis, of emanation and feedback. So that a medium can be a frame of reference, and a constantly operative model of method in perception.

But, Harry, let us use these data about the media clash involved in the present bias toward s static and mechanical models-- let us use our knowledge of this clash to avoid clash at this stage of project presentation. Lots of time to clear up these subliminal biases if we get the grant.

Now, about Cassirer's letter. On his second page under "Project Title", he makes what strikes me as an excellent statement of our project plan and strategy. What he calls "method", earlier would seem to be tactics.

Let me run through his five points on page 1.
(a) His doubt about our ability to isolate the electronic media points to need for a bit of further clarification in our statement. We appear to be, willy-nilly, drafters of a new educational constitution suited to the oligarchic rule of the new media which have taken over power formerly exercised by the monarchy of print. I take it we do not wish to isolate electronic media but to focus relevant attention on their unique properties and powers in shaping the learning and teaching procedures and also in giving special configuration to information and data used in these procedures. So great is theshift here that our

educational establishment, the entire context of culture, of judiciary and legislative, as well, are in danger of dissolution. This danger is not apparent to the merely print-minded who are naturally impervious to the awareness of the degree to which the medium is the message. So that the young do not get the message of the old media says as translated and transformed via the new media.

Yet somehow, we must avoid, in project presentation, such puzzlers as the radical difference between movie and TV imagery. Cassirer's insistence on the global dimension of media is valid precisely for the electronic media. Can we satisfy his Unesco stress while moving toward a school program? The fact that film is the ultimate form of print, yet reversing all the earlier characteristics of print, is the sort of point I personally should prefer not to have to mention or explain in so brief a form as our brief.

That is, it doesn't strike people just yet.

Let us consider that our text can easily take account of the global impact of old media today, as well as of new media on both developed and undeveloped countries. Here we may be on valuable ground, Harry. As method, to show widely different effects of print in China, in Iran, in Russia, Japan, and in Europe is quite possible via Kinescope. Also, the very different effects of radio in Italy, Germany, Iran, and USA would make a vivid approach to the nature and powers of this medium,

In the same way, the widely different effect of telegraph on news stor ies, and press format, as well as on diplomacy, investment banking, and the structure of decision-making in management, offers the me thod of revealing the nature of the medium via its effects, which is central in our project. Because this stress leads to prediction and control of our destinies as social beings.

It is because of the telescoping of effects, and also the speed-up of the means of noting effedts simultaneously in scattered times and places, which confers on media study a primacy today which they could not have won for themsely es before.

It seems to me, Harry, that we can overcome the problem of electronic vs older media simply by stressing the fact of the co-existence of all media today, old and new, and therefore the fact that they are in process of modifying one another even now. Film is being changed by TV, but so is print and the book. New powers and roles for all media constantly emerge as a result of their inter-action. This basic principle can surely be made to satisfy the committee about the need for studying the new media in closest relation to the old .

(b) Cassirer's second point I thought we had made fairly clear. Not only is the teacher to be trained while teaching the student these matters, but the student in conversation

with the teacher will be as much teacher as student. Where the essential data are possessed as much by class as by teacher, teaching ceases to be a one-way flow of potted information. But this is true in the highest degree of poetry and language as has been realized finally by the teaching revolution of the "new criticism". For twenty-five years I have been active in the "new driticism", and it is from this area of discovery that I derive my interest in the media as art forms. But don't bring up the "new criticism" among people who cannot be expected to be familiar with it. It itself derives from Colerid ge, Baudelaire, Eliot, etc., and those concerned with learning as itself part of the creative process. There is nothing specialized about this "new criticism" except that it is, accidentally, known mostly to specialists.

Print produced specialist categories. Electronics knocks out these older walls.

(c) Cassirer's third point also good. But apart from such acquaintance as I have with the interest taken by other cultures in the new media (and it goes back over 20 years), it seemed unnecessary to stress such global savvy in our brief. Certainly it would be most important to use this kind of lore in the text; e.g., says Arnheim in Film as Art, the Americans stress "shot"; the Russians stress montage. "shot" or statics is easy for print cultured; montage is easy for an oral culture. Same

goes for differences between our nuclear physics and the Russians. So let us stress the Unesco help we could rally here, if you think fit.

(d) Note how Cassirer assumes here in his fourth point that the "use of these media for the purposes of education" would leave these purposes much as they now are. The sense in which the media transform the purposes and goals of education he ignores, but it is our concern to ascertain.

(e) As for his last point, I shall try me hand at another sample or two that may strengthen the image of procedure I shall sketch these in a way that can leave you a free hand, Harry, in adapting them as you see fit to a text for any level of education that you think we ought to stress. I can't see from here just why to press harder at one level than another for the purposes of a preliminary text. After such text is achieved it can be up-grooded or down-graded at will.

At this late stage of briefing you must feel entirely free to include or omit what you wish or to commit me to whatever program of action that will get this project rolling.

Am enclosing an uncorrected galley of an essay I read at Harvard last spring and which is to appear in their Daedalus in the next few weeks. Re-reading it I realize that the particularized example is the only procedure. Talk about it is no good.

(over)

One impression I should wish to avoid giving is that I'm getting out to make a text that copulates what I know already. Every day I learn more about these medra. So that if I were to spend 2 years of closer study I should come up with a mass of new insight. But the more insight the easier to communicate, the easier to teach.

most cordially
Morphael.

Text what we already suspected. Annotated (hypertext)

THE CREIGHTON UNIVERSITY
OMAHA 31, NEBRASKA

COMMUNICATION ARTS
—
RADIO, TELEVISION, FILM
OFFICE OF THE DIRECTOR

January 23, 1959

RECEIVED
NAEB HEADQUARTERS
JAN 26 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

Dr. Harry J. Skornia
Executive Director NAEB
14 Gregory Hall
Urbana, Illinois

Dear Harry:

Thanks for the draft of the McLuhan project. Both copies were the same, but it's characteristic of your thoroughness to be sure I received the second draft.

You've obviously done an excellent job of translating McLuhan into intelligible terms--no easy task!

The only part I'm doubtful about is Section V, where reference is made to the influence of the telegraph on the press. Frank Byrne, one of our bright young men in the history department, did a great deal of work in nineteenth-century newspapers for his doctoral dissertation. He greatly questions Marshall's generalizations about the influence of the telegraph on press format and the nature of reporting. Frank's pointed questions (I did not hear them myself) apparently got under Marshall's skin because he asked me afterward who the young man was. Perhaps you'll want to make at least a mental note to see that that part of the work is checked over. Probably I could get Frank to do it for one. Another good man would be Ben Yablonsky of the NYU School of Journalism. Then there is the whole stable of journalism personnel right there in Gregory Hall!

Also Ken Stewart of Michigan.

It was good to see you again in Minneapolis. I'm sorry you were in such a hurry at the airport that I didn't have time to introduce you to my brother and his wonderful family.

Sincerely,

R. C. Williams, S/.

R. C. Williams, S. J.
Director, Communication Arts

RCW/jl

HENRY R. CASSIRER, PH. D.
4802 North 20th Place
Arlington 7, Va.
PARIS
XXX

(UNESCO)

Jan. 20th, 1959

Dr. Harry Skornia
NAEB
Gregory Hall
Urbana, Ill.

RECEIVED
NAEB HEADQUARTERS
JAN 22 1959

Dear Harry,

I have read your draft proposal with much interest. Before commenting on the paper itself, I should like to make a few observations:

1) I doubt that it is practicable to isolate the "electronic" media for study and to contrast them with print. This leaves out the film, photography and to a certain extent graphics. It is significant that much of your bibliography refers to the film. I think that you must take these "new" media globally and then analyse them separately in greater detail but that any study which leaves out the film, in particular, will fail to build on acquired knowledge and be arbitrarily partial. I realise the limitations in the area which is the responsibility of the NAEB, but do not think this limitation should be applied to such a project.

2) I think a study of these media is essential from an educational point of view not merely to teach the student but to teach the teacher how to use them to appreciate them. In other words, the project should have two objectives: proper media utilisation and proper media appreciation. This will have an immediately practical result for educational broadcasting.

3) Any study of this kind should take note of considerable thought and experience on this subject in other countries. I refer in particular to the work of the British Association of Film Teachers, the work of "filmologists" in France and elsewhere, and reports in various Unesco publications on the use of audio-visual media in school, adult and fundamental education.

4) A distinction should be made in the use of these media for the purposes of education, their utilization as tools of the learning process and the appreciation (critical, analytical on the one hand, a source of positive experience on the other) of these media when used for general communication (entertainment, information, advertising etc.).

5) I would have welcomed a very concrete passage under a separate section entitled: Method. There are references to this ~~matter~~ under Procedure and Facilities, and elsewhere, but method is neither one nor the other, and the project is liable to be judged to a considerable degree on the convincing explanation of the practical work it implies.

I have underlined the paragraphs which seemed to me especially pertinent, though others might be added. I also raised some marginal questions. As far as the leads para is concerned, its version would depend

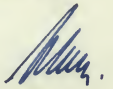
on the scope of the enquiry, as indicated in my introductory points. If I were to submit the proposal from my own point of view (which may not be your own or that of Mr. McLuhan), I would say the following:

Project Title: The nature of audio-visual media. To develop through theoretical analyisis and practical experimentation a clear notion of the peculiar style, structure and impact of the principal audio-visual media (Radio, Film, Television, Photography) which are changing a civilization based primarily on the printed word, profoundly influencing the mind of young people, and offering new challenges to educational methodology. The objective of obtaining a fresh understanding of these media is to contribute to their better utilization in the educational process and to the critical training of student audiences so they may experience them profitably while avoiding their many pitfalls.

This is merely my first draft of such a definition, and I regret enormously that we do not have the opportunity to talk this over in greater detail so we may further sharpen the focus and limit its scope. I am aware that I have broadened the scope to a point where it might be impossible to accomplish it within the time and personel limitations. But on the other hand I am convinced that the limitations imposed in your proposal will not stand up in practice and are liable to curtail vitally the considerable practical value which such a project might have.

It was a great pleasure meeting you again and being able to think aloud and in common about a vital field which is close to your heart as well as to mine.

With best regards,



January 22, 1959

Mr. Marshall McLuhan
Culture and Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Have submitted proposal to several for ideas. May need to talk by phone next week, when I have to finalize it.

Here are reactions of Henry Cassirer, of UNESCO. Guess you were right at first to keep it "all modern media." My problem is to get it to qualify under a new media (only) grant.

In a rush. Off to Chicago but will be in the office all week. Call (collect, if necessary) as early in the week, if possible. Our phone is Empire 7-6611, Extension 3394.

Sincerely,

Harry J. Skornia
Executive Director

hjs:rs
Enclosures

January 13, 1959

AIR MAIL

Mr. Marshall McLuhan, Chairman
Culture & Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Attached is copy of Becker's suggestions on latest draft. Also extra copy of the draft itself in case you want to mark up one and keep one.

Since I leave in the morning and have three trips during the next 10 days, I'll have very little time to do more "fixing" on this. Hence please send "fixed" copy soon as convenient. I'll meet the deadline of February 1 if it kills me!

Re Becker's letter: I trust you won't let Kuiper's comments get you mad --- no non-constructive bilious arguments right now, Marshall! I'm so grateful to Sam for the time he's taken, when he's snowed under as he is, that I'll "take anything" -- I hope you can still use some of the suggestions.

I'll look for returned draft which I can quickly whip into final form and send in. Real sorry about my trips: wholly unexpected--one at U. S. Office of Education specifically on Hill-Elliott problems.

Sincerely,

Harry J. Skornia
Executive Director

HJS/dp

Encls.(2)

January 5, 1959

Mr. Marshall McLuhan, Chairman
Culture & Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

The last ingredients had to be too hastily "dumped in" on Saturday and Sunday in my spare moments I had, for this to be quite ready. It needs reducing in length, and still some refinement. Since I'm in the midst of drafting several other things, and must be away tomorrow, I'm sending it as it is.

I'm also sending copies to Becker and Harwood, for any reactions they may have. Please, fellows!

This is, I trust, the last touches this will get before it's put in final form and sent in.

Sincerely,

Signed: dp.

Harry J. Skornia
Executive Director

HJS/dp

cc: K. Harwood
S. Becker

Encl.

January 5, 1959

AIR MAIL

Mr. Marshall McLuhan, Chairman
Culture & Communications Seminar
29 Wells Hill Avenue
Toronto 10, Ontario, Canada

Dear Marshall:

Received your note and additions today (Saturday). Will try to work on this this week-end, since more trips are in the offing.

I'd greatly appreciate a copy of The Mechanical Bride.

Also--I'm not sure, from the listings sent me, which of your articles ("Classroom Without Walls" etc.) are in which issues of Explorations listed (particularly not clear about 6, 7, and 8). Can you clarify, please?

It would also be useful is we had extra copies of a few of your articles which we could attach, and extras of Explorations 8, as available.

Sincerely,

Harry J. Skornia
Executive Director

HJS/dp

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

RECEIVED
NAEB HEADQUARTERS
JAN 13 1959
AM 7|8|9|10|11|12|1|2|3|4|5|6 PM

14 GREGORY HALL
URBANA, ILLINOIS

January 9, 1959

Dr. Harry Skornia
National Association of Educational Broadcasters
14 Gregory Hall
Urbana, Illinois

Dear Harry:

I had planned to beat you to the draw this year on the appointment of the sub-committee to worry about the grants-in-aid. I thought of it two weeks ago but then got so involved in finishing up the last draft of a research report for Iowa --- my last major job for the University until my return --- that I never got the letters written. I am now writing to Merrill (whom I am asking to be chairman), Harwood, Ellery, Smythe, and Westley. I am sure that Merrill, Harwood and Ellery have accepted Bill's invitation to be in the committee. I am not so sure about Westley and Smythe. To be on the safe side with these, I am sending their letters to you to forward to them in the event that they are on the committee. If they are not, or if you want to keep one copy at headquarters instead of sending all of them out, you can drop the letter to the person who is not on the committee -- or if one did not accept and it is all right to send out all copies of the proposal, I would add Evans (Whom I assume is the Houston Evans in psychology. Bill just said Evans.) This is a very confusing sentence above but I hope that you get the gist of it. As you can see from the enclosed letters, I am asking everyone to send his recommendations to Merrill. It might be a good idea to enclose one of the announcements to each of these committee members as a reminder of what we are looking for -- in the event that they have lost theirs. Not important for Harwood and Merrill but it is, I think, for the others.

Let Merrill know if you drop one because I told him to expect recommendations from each by Feb. 5.

I just looked through my file and I cannot find a copy of the total amount of money which we have to spend. I probably left it with the bulk of the files in Iowa City. You probably ought to include this information with the proposals also. This will help the committee members in their decision making.

I am enclosing a list of all members of the Speech Association of America (with addresses), who have indicated an interest in radio-tv-film. Only a small percentage ever come to our conventions, thus, never received my little speech at the last convention. It might prove worthwhile to send each a little notice about NAEB individual memberships -- except for those like Adkins, Harwood, etc. who are already members.

I will send these later. Same PO is closed & I want to get this right off.

I think the latest draft of the Understanding Media proposal is a great xxxxxxx improvement. I am still bothered by one major point -- I am not certain of the limits of the proposal. It appears to me -- depending on how I read it -- that there are many issues raised which have nothing to do with this proposal or else much more is being

promised than can be delivered within this short time, especially with this amount of money. For example, the discussion - or mention of research in depth and experimental evaluation on page 2. I do not see how the working out of the teaching materials and text plus research in depth, etc. can be done in two years. Also, it is not clear to me whether this refers to research and evaluation on these teaching materials (which is mentioned later) or whether this refers to basic research on the media. It sounds as though it means this latter. If so, this is definitely promising too much. Also, is the production and testing of the text by the CBC part of the package? If so, won't a pretty good draft of the text need to be written almost immediately instead of by the end of the 2nd year since it will take 6 mos to a year to produce the programs, some months to evaluate them, and then more months to rewrite the text as you indicate you plan to do??? Anyway, perhaps this can be clarified so that it is clear what is not being promised.

especially if it is aimed at gifted children!

A very minor point, I kept wondering at what level the text would be aimed -- high school, junior high, or elementary.

I think that this draft is most improved in the concrete illustrations -- though there are still a few places where they would be helpful. If I was doling out the dough, I would want a concrete illustration for each of these groups for whom he said the text would be helpful. How will the text work with the physicist (this text aimed for the schools)? With the engineer? Studio personnel? Audience? Etc.

There are many additional references which could have been used. Most of them are in the very fine annotated bibliography which John Kuiper did for the Journal of the University Film Producers, "An Annotated Bibliography on Composition in the Cinema," published some time in '58. Kracauer's From Calagari to Hitler is one that should be useful to McLuhan. Most of all, however, is Ruesch and Keys' Non-Verbal Communication, Berkeley, 1957. Much of the basic work for this text can be found there. If any member of the committee in Washington is at all familiar with this field, he will wonder at its being left out.

John Kuiper, who is my film man at Iowa and a very fine budding scholar on film (He was doing some work at the Museum of Modern Art for a study he is doing on Eisenstein's early films. They have a good collection of the early Russian documents on and by Eisenstein.) Anyway, I took the liberty of showing him the proposal and you might be interested in some of his reactions.

p. 6 - "Is TV really used as if it were the movies? What does he mean? Dramatic TV? Certainly ETV isn't like the movies - the movies are never that dull !

p. 7 - The discussion of the photo and its relation to the external world (i.e., "reality") might be considerably sharpened by some illustrations drawn from Reusch and Keys. (I agree here.) I strongly suspect that McLuhan is not acquainted with this work. He should be !

p. 8 - I strongly suspect that McLuhan has never had a movie camera in his hands. This, I think, is the reason he is so vague at this point. I recommend he get one. Let him try to shoot and edit one small film on any subject. He will then have plenty of illustrations.

p. 10- The paragraph "a great deal of actual demonstration..." seems to call into question the basic assumption that we already know enough about "the differences in relations in the consuming of materials transmitted by the teacher

in person, the book, the film, radio and television" which has been carefully, if not explicity, implied by the previous sections of the proposal. Either enough is now known or it is not!!!! If it is not, we had better spend our money on finding out before we attempt to write a text about it.

The proposal as such and its basic assumptions are sound. It must be carefully illustrated (again I say, "Hear, Hear !" however, by actual cases of misunderstandings in the non-verbal forms of communication and/or by actual cases of total lack of communication by such forms.

John is not quite the testy character he may sound here. However, he is an acute scholar who knows film. Might be worth McLuhan spending some time with when he starts this job.

We are still waiting for this Wunderkind. Wish that it would hurry and arrive so that we can start thinking about other things. Also, our other children are becoming anxious to see this baby we have been telling them about for so long.

That's it, Harry. Hope that you had a pleasant holiday.

Best

Sam

Samuel L. Becker

By the way, got some good reactions on the coincidental paper -- and one person who has raised a couple of good questions about it which I will worry about as soon as I get a chance to go back over the document carefully.

(Revised)

January 1959

The Bias of Time in the Cultural Context of the Mass Media

by

Dallas W. Smythe

On the material side of life the most conspicuous feature of the cultural context of the mass media in the last two and a half-centuries is the development of technique for using non-human resources to serve human needs for goods and services. In the early part of this period the changes involved mostly the production of tangible goods and services and proceeded through the development of new power sources (steam and water power) and techniques for mechanically using this power -- commonly called the Industrial Revolution. Beginning in the latter part of the 19th Century a second wave of invention and innovation based on the internal combustion engine and on electricity extended the commercial possibilities in manufacturing -- which we may call the Second Industrial Revolution. The onset of work with nuclear fission and the prospect of using solar energy together with electronics, servo-mechanisms and the rest have started us on what might be called the Third Industrial Revolution. The work of the "pure" and "applied" sciences has given us the means to substantially eliminate poverty and material hardship from life.

Imbedded in the stream of scientific discoveries in the last century and a half was the source of the mass media of communications. The application of these electronic, optical, mechanical and chemical techniques has given us the mass production newspaper, magazine, paper-back and comic "book", cinema, radio and television. Television we had first in monochrome; soon we will have it in color; it will not be too long until we have it in three-dimensional

color. Related to these mass media in important ways have been the telegraph and telephone. Soon the telephone will be "videophone", offering picture and sound communication between individuals through nation-wide automatic dialling facilities and with automatic accounting and billing for the charges. The use and the effects of all of these developments according to the policy of the particular forms of organization which operate them add up to the Communications Revolution.

The Communications Revolution, taken with the associated industrial revolutions, has transformed our future with severe and little understood transitional effects on our older cultural context. The effects of the Communications Revolution on the institutional fabric of social life are fairly clear. The meaning of these effects for the individual is not so easy to prove. The resiliency of the individual, stemming from his native common sense, is an unmeasureable factor which may partially offset the institutional pressures. The experience of Nazi Germany indicates however that even this resiliency may be overcome if such pressures are strong enough. The optimist therefore can hardly reject the implication of the following analysis on the basis of faith in the common sense of the individual.

Broadcasting (by TV or radio) tends to monopolize over time the sensory attention of the population to material emanating from highly integrated organizations, operating over vast spaces. It has been demonstrated that, historically, empires rested on technologies of communication.1/

The invention of radio-telephony, which permitted the development of broadcasting, added a new dimension to the effects of communication. Radio-

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1/ These remarks may be looked on as an extension and restatement of some of Innes' views. See Innis, H. A., Empire and Communication, (Oxford Clarendon Press, 1950); The Bias of Communications, (Toronto, Univ. of Toronto Press, 1951); Changing Concepts of Time, (Toronto Univ. Press, 1952).

telephony added control over time to the previous control over space. Radio-telegraphy, which preceded it, was a form of record communication. The sender and receiver of a telegram do not simultaneously attend to the communication. This disjointness is also true for printed or written communications. The addition of electrical communication in the telegraph, however, did add to the power of a centralized authority over long distances because the telegraph message, travelling with the speed of light, effectively eliminated geographic barriers to communication.

The non-broadcast uses to which telephony has been put have produced regimentation based on synchronous use of time. Even the person-to-person use of telephones has this effect. Only a rare person in the Western world is capable of ignoring a ringing telephone; he feels compelled to attend to it simultaneously with whoever may be calling. Significantly, executives when engaged in face-to-face conversation which they do not want to have interrupted uniformly tell their secretaries to intercept their phone calls. The developments of telephony in connection with automation and other non-broadcast uses all have the same kind of regimenting effect.

The broadcast use of radio goes even further than the other uses of telephony in extending the monopoly of sensory attention. It couples a single transmitter with a mass of receivers where the content is potentially anything or everything which affects peoples lives, be it information, entertainment, instruction or education. There are now TV sets in more than 84 per cent of U. S. households, and these TV sets are used for more than six hours per day by the average household. Next to work, TV monopolizes more of our time than any other waking activity. While there are many hundreds of TV and several thousand radio transmitters, the sources of program material are few indeed,

whether one regards the number of networks, or the number of program producers. Possibly the most striking evidence of the importance of this view of broadcasting is offered by the industry terminology. They speak of the industry existing on the basis of "time sales". The station sells the use of its transmitter for clock-hours of time at prices which reflect the probability (derived from audience surveys) that stated numbers of persons will devote the same clock-hours to attending their receivers. Negative evidence of the authoritarian implication of broadcasting comes from the absence of capacity for the viewer or listener to "feed-back" his reactions to the broadcaster. In designing our broadcast plant the engineers were not called on (as they might have been) to build into it capacity for "feed-back".

The policy of the business organization which operates our TV and radio system and motion picture industry is essentially the same as that of cultural industry[2/] as a whole. Nor is this surprising, for whether it is advertiser-supported (as presently is true for TV and radio) or supported by customer payments (as is true of motion pictures) the same economic considerations prevail. Elaborate technology and heavy capital investment in both cases demand that there be mass production and mass consumption. For this to happen there must be constant pressure to capture the largest possible audience. Inevitably homogenization results. A recent and clear statement on this point comes from Richard S. Salant, Vice president of Columbia Broadcasting System, Inc.:

> "What we in the business must remember if we are to survive, and what our severest critics, if not our best friends, push under their mental rugs, is that network broadcasting serves all the people. Unlike a newspaper, it does not have the comfort of a local or regional audience bound together by the common values

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2/ By "cultural industry" I mean the business organization and policy for producing and marketing all consumer goods and services, including the products and services of the mass media.

and interests of the community. Unlike a magazine, it does not have a circulation strong among people on some economic or social or educational level and weak among others. Network broadcasting has to have something for the children and something for the adults; something for men and something for women; something for the intellectually curious; something for the recreation seekers; something for those who love sports, for those who love mysteries, for those who love songs, for those who love comedy, and for those who love personalities or just other people like themselves. Something for everybody.

"For the fact is that broadcasting is a truly mass medium; it has to be. Unless it can enlist and hold the interest of most of the people, a good part of the time, it is just too expensive a medium to survive. It must, in its spectrum of programming, have something -- even the great majority of its material -- that will appeal to not just thousands or hundreds of thousands but to millions and tens of millions." 3/

Among the effects of the policy of cultural industry (and of the mass media) is the tendency toward standardization of taste. It is not necessary to the present analysis to contend that the effect of the policy of cultural industry is to lower standards of taste (this may be or it may not be true; to test the contention would require better comparative analyses of taste levels before cultural industry came along than we have at present). All that is here contended is that the effect of cultural industry is to standardize taste and to give it a commodity orientation. This standardization affects not only the taste of the moderate-income family which is the prototype consumer of the product of cultural industry; it also affects the taste for "high culture" by pre-empting artistic talent from that area, or by driving "high culture" into nihilistic and cynical alternatives to mass culture. And, inevitably, the standardization of cultural industry picks up and homogenizes such remnants or innovations of folk culture as are available to it (cf. the current fad for Calypso music). Historically, it seems that the "melting-pot" period of assimilating American immigrants was precisely the period which marked the rise of

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3/ Talk to the Rotary Club, St. Louis, Mo., June 26, 1958. Emphasis added in last paragraph.

cultural industry (including the mass print media of the 1890's and following). Evidently the "mass market" and the "mass audience" of cultural industry consisted of the very same people going through the "melting pot".

While cultural industry was impressing its standardized stamp on our cultural context, it was displacing part or all of the various ethnic distinguishing characteristics from the culture of the peoples who went through the melting pot. Speaking generally of all such ethnic groups, it seems safe to say that previous to this melting pot experience, they had satisfied their human needs for consumers' goods and services in ways (even within a given ethnic group) which were characterized by heterogeneity rather than homogeneity of form and content. Flexibility and personalization rather than standardization and impersonalization prevailed in adapting the means to the ends sought by the customer. Thus the production of food-stuffs, clothing, household equipment and utensils was at least partly commercial, but where the productive mode was commercial it was characterized by custom-manufacturing rather than mass production. And the provision of entertainment, games, medical advice, moral advice, political information and advice, etc. was either wholly non-commercial or came from professionals (in medicine, religion, politics, etc.). For much of this, cultural industry came to substitute standardized, commercial services and products.

Under the influence of cultural industry, popular attitudes and behavior related to time erode the policies of such older institutions as the church, the family, the school, and our political institutions. In addition to monopolizing time, the mass media and related activities fosterd by cultural industry (e.g. bowling, golf) standardize time and time-linked activities. Standardized time "zones" eliminate local differences in behavior patterns.

More obvious, however, are the attitudes toward time fostered by cultural industry everywhere in our market area. The emphasis in advertising, as in TV, radio and newspapers, is on a "one-day world". Yesterday's news, like last year's model of car or style of dress, and last week's TV Spectacular, must be devalued in favor of today's. It is symptomatic that the largest monopolist of time -- TV -- exalts its characteristic "immediacy". While this bias in the cultural context may be philosophically related to such respectable if diverse figures as James, Bergson and the Epicureans, its significance in mass culture has more kinship to the "Know-Nothings". For it is part of the politico-cultural tradition that the United States has no traditions. This tradition probably started with our rejection of dependence on the European culture after 1776. It has become one of making no binding commitment to the past or to the future; of feeling that we must maintain our "freedom of action". Because the changes which advertising fosters in the name of immediacy are of necessity, minor in nature (cf. the differences between one year's model car and the next), the net effect in cultural matters is freedom from effective action. Fragmentation, ephemerality, and sensationalism characterize the substance of popular culture. And, because our culture is so controlled by the technique which produces it, it is imbued with technique-orientation. Purpose, and meaning, are not in our foreground and tend to be ignored. Political life, religion and education, if not largely subverted by these tendencies, find in them the most difficult and elusive impediments to goal achievement.

The case of political processes illustrates the point. Our constitutional system originally rested on the procedure of submitting issues and policies to public review, criticism and deliberative choice as between candidates. It assumed both rationality and the free access of advocacy to the elaborate.

basis of who can best attain the same objectives."[7] This is marginal differentiation and is associated with cultural industry's technique of merchandising one brand of aspirin on the basis of over-simplified or fictitious distinctions. In politics it tends to degrade the voters by offering delusively simple answers for complex but understandable problems (e.g. the complex problems U.S.-USSR relationships were reduced in the 1952 campaign to the argument that "Ike" could talk to Stalin more effectively than could "Adlai"). The political conventions themselves are now put in the showcase of advertising sponsorship -- which the Thompson study for the Brookings Institution calls a "compromising . . . relationship . . ."[8] That the public is aware of this intrusion of commodities into the political process is indicated by the fact that commercial sponsors of the 1952 conventions ". . . completely disposed of some lines of goods and got a huge if not selected audience for references to or demonstrations of the remainder."[9] In "producing" the TV conventions, the implicit policy of the networks appears to be, not the transmission of a maximum of meaningful information, but "a maximum effect of excitement and interest".[10] Already pageantry has been substituted for convention business on the floor of the conventions when the latter lacks entertainment value. All aspects of convention procedure and content is being assimilated to the mass audience formula of the mass media entertainment plus a contest with rules and statistics.[11] There is a disposition to contrast this marketing of politics favorably with the boss system and the political level represented by the "Tippecanoe and Tyler Too" campaign in

7/ Ibid., p. 394-5.
8/ Thompson, Charles A. H., Television and Presidential Politics, (Washington D.C., The Brookings Institution, 1956) p. 116.
9/ Ibid., p. 52.
10/ Ibid., p. 54.
11/ Electoral votes being analogous to runs or points scored, one may anticipate that convention statistics will someday reach that stage of maturity in which a commentator will remark that Mr. Jones with 330 electoral votes has broken the record for dark horse candidates for electoral votes tallied in his favor by the delegations from the ten most populous states on the second roll call in a convention with two or more roll calls.

the pre-TV era.[11A] One should avoid the assumption that the pre-TV days in politics were ideal. Bearing this in mind, however, to substitute manipulation by the mass media for local influence is hardly progress toward ideal democracy. The mass media marketing of politics implies "the governing of consent" rather than politics by the "consent of the governed."

The popular tendency to live in the present and to discount both past and future is not matched by similar disregard of time by our business organization. The policies of corporate business are time oriented -- indeed the legal fiction of a corporate "person" is of perpetual life. And corporate policies in all respects -- even to taking less than maximum possible profits in the interest of supporting a popular image of a benign and socially responsible "trustee" of public interest -- are shaped with reference to their bearing on the long-run autonomy of the corporation. The effect of the conjuncture of these cultural features of strict time consciousness on the part of industry and of timelessness on the part of individuals is to support the monopolistic control of the latter by the former. The dichotomy in time sense as between the individual and the corporation is bridged in popular folklore by the notion that the corporation is a person. Thurman Arnold described the process in terms so generally forgotten now as to warrant extended quotation:

> "Men cheerfully accept the fact that some individuals are good and others bad. Therefore, since great industrial organizations were regarded as individuals, it was not expected that all of them would be good. Corporations could therefore violate any of the established taboos without creating any alarm about the 'system' itself. . . .
>
> "This mythology gave the Government at Washington only a minor part to play in social organization. It created the illusion that we were living under a pioneer economy composed of self-sufficient men who were trading with each other. In that atmosphere the notion of Thomas Jefferson that the best government was the one which interfered the least with individual activity, hampered any control of our industrial government by our political government.
>
> ". . . . Government in Washington was supposed to act so as to instil 'confidence' in great business organizations. The Supreme Court of the United States . . . . invented most of the ceremonies which kept the myth alive and preached about them in a most dramatic setting. It dressed huge corporations in the clothes of simple farmers and merchants and thus made

11A/ Kelley, Stanley, Jr. op cit. p. 218-19.

> attempts to regulate them appear as attacks on liberty and the home. So long as men instinctively thought of these great organizations as individuals, the emotional analogies of home and freedom and all the other trappings of 'rugged individualism' became their most potent protection." 12/

He argued that two essential supports of this notion of the corporation as a person were the ideas that public taxation and government were malevolent, while private taxation and private corporations were benevolent. He explained this part of our folklore in these terms:

> "People grew to distrust service rendered them by that type of organization called the State, because they felt they would be 'taxed' to pay for it. They preferred the services of great industrial organizations because they did not consider their contributions to such corporations as taxation. Men in America were so conditioned that they felt differently about taxes and about prices. The former was an involuntary taking; the latter a voluntary giving. Prices were something a person could pay or not pay as he chose.
>
> "Thus all government activity became associated with a very unpleasant symbol, that of forced contributions. Business activity was correlated with the pleasant symbols of a free man going into the market place and buying what he chose . . . . No one observed the obvious fact that in terms of total income of an individual it made no difference whether his money went for prices or taxes. Men believed there was a difference because prices were automatically regulated by the laws of supply and demand. If any great corporate organization charged too much, in the long run it would be forced out of business by other corporations which did not charge so much. This might not be quite so true if the corporation had a monopoly, but our antitrust laws protected us from any situation like that (or if they didn't it was the fault of the politicians who could always be removed from office by right-thinking individuals.) . . . .
>
> "The exact contrary was true with respect to taxes. Here men were at the mercy of politicians and no sound principle operated in this field. Laws of supply and demand were constantly being set aside by politicians. They were interested only in their own personal profit. If it were observed at this point that the selfishness of businessmen interested in their own personal profit might have the same effect, the answer was that the selfishness

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12/ Arnold, Thurman, The Folklore of Capitalism, (New Haven, Yale University Press, 1937), p. 187-90.

> of businessmen was a different kind of selfishness, because we operated under a profit economy in which business profit always worked to a good end and political profits always worked to a bad one. This was all explained in the books on economics and it was guaranteed by the Constitution of the United States." 13/

The mass media, as Lazarsfeld and Merton pointed out ten years ago, are integrated into the business organization of the country. And they shelter themselves and business organizations generally from criticism through (1) the narcotic effect of their product, and (2) excluding or softening criticism of the social system.14/ The nurturing of the folklore described by Arnold is part of these two aspects of mass media operation. Whether all of this is the result of intention or is a by-product of other purposes is indeterminate and indeed irrelevant; the effect is present in either case. The end result is to centralize enormous power in the business community while for the individual enforcing an emphasis on present spending and present enjoyment.

In this context, the social distance between the individual and the decision-making which controls his destiny is increased. The spread of the market into the area of cultural goods and services(as distinct from producers' goods) has alienated the individual and primary group from self-sufficiency. The individual tends to be isolated in cultural matters. This is the counterpart to the alienation from ownership and control of the tools of production accompanying the earlier Industrial Revolution, which was so conspicuous a century ago.15/ As the market spreads, the self-serving manipulativeness of its

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13/ Ibid., p. 268-9.

14/ Lazarsfeld, Paul F. and Merton, Robert K., "Mass Communication, Popular Taste and Organized Social Action", in Bryson, L. H., The Communication of Ideas, (New York, Institute for Religious and Social Studies, 1948).

15/ Veblen, T., The Instinct of Workmanship, (New York,).

salesman ethic replaces relationships previously based on the mutuality of group relations. C. Wright Mills puts it this way:

> "Without common values and mutual trust, the cash nexus that links one man to another in transient contact has been made subtle in a dozen ways and made to bite deeper into all areas of life and relations. People are required by the salesman ethic and convention to pretend interest in others in order to manipulate them. In the course of time, and as this ethic spreads, it is got onto. Still, it is conformed to as part of one's job and one's style of life, but now with a winking eye, for one knows that manipulation is inherent in every human contact. Men are estranged from one another as each secretly tries to make an instrument of the other, and in time a full circle is made: one makes an instrument of himself, and is estranged from it also." 16/

The result for the individual is a growth in anomie. The business organization tends to be administered by committees and the "organization ethic" has substantially replaced the responsible individual guided by the Protestant ethic.17/ Possessing effective power over all people's lives, the individuals who staff the business organization are denied personal responsibility to match the power of their positions. "Social responsibility" or "trusteeship" are the loose terms which the personified corporation employs to protect its "social conscience".18/ The net effect is that power to command something approaching a monopoly of people's sensory attention is vested in a system of loosely organized irresponsibility for the consequences. In making this observation one should be clear that there is no imputation of "bad" motives to anyone. The observed results seem to flow from institutional, not personal, processes. Moreover, the ostensible purpose of the business organization is to make and sell goods and services. It was not designed to run people's lives.

16/ Mills, C. Wright, White Collar, (New York, Oxford Univ. Press, 1951), p. 188.

17/ Whyte, W. H., Jr., The Organization Man, (New York, Simon & Schuster, 1956).

18/ Protho, J. W., The Dollar Decade, (Baton Rouge, Louisiana State Univ. Press, 1954); Brady, Robert A., Business as a System of Power, (New York, Columbia Univ. Press, 1943); Devitt, Theodore, "The Dangers of Social Responsibility", Harvard Business Review, Sept.-Oct. 1958, p. 41-50.

The emergence of communism as a powerful force in the world challenges the older, capitalistic forms of economic organization. Indeed it compels us to re-examine the purposes and effects of our capitalist system. Its existence reminds us that social organizations such as the family, the community and the state preceded capitalism and should be evaluated separately from it. Each of our institutions faces the essential question: how does it serve the individual's need to "appraise problems in terms of space and time" and to enable him to "take the proper steps at the right time".[19] Such an examination will disclose a large "lag" in the adaptation of means to ends even after the large problem of defining ends is met. This, of course, hopefully assumes that within our culture there are still durable values, overlaid by the glittering material product of our cultural industry, but not substantially eroded by it. In the process of defining ends and finding the nature and extent of the lags, awareness of the subtle as well as the more obvious kinds of time-related biasses would seem to be necessary.

19/ Innis, Harold A., The Bias of Communication, p. 85.

29 Wells Hill Ave
Toronto 10
New years Day 1959

A

Dear Harry

A Happy New Year!

And bless you for your pains in re-drafting my efforts. I find only improvements and nothing to quarrel with. Incidentally, I am not at all sensitive to or about anybody altering my work – at least when they understand it as you do. In fact I welcome such changes.

I doubt alphabetize the bibliography, feeling that it would thus avoid any show of being definitive. I have literally dozens of articles on the media that are not in this bibliography. Should I send some copies of same? I have several extra copies of Explorations 8, the first 2y sections of which are mine. But you are a better judge than I of what kind of bouquet to present to the committee.

As for "Theory of Learning", again I'm at a loss except to say that my notion of communication is one in which the sending and receiving of information are with the medium employed a common participative process. I am

(Skip to p 4

not an apriorist in these matters — not committed to any doctrinaire approach beyond the assumption that man's reasoning equipment is what we are seeking to direct and strengthen in education. But I don't think of reason as divorced from our total sensibilities.

In the Procedure section I have offer more detail about an approach to television. But at this stage I have no definite pattern in mind, beyond particularized use of materials and full apparatus of questions for class discussion that will lead to coming to grips with those materials — suggested readings and exercises of course. e.g. use of tape recording by students to make their own readings of poems with sound effects as a way of discovering for themselves the character and quality of the poems. This kind of exercise in turn leads to student scriptings of some poems for movie and radio and tv production etc.

Do you have a copy of the Mechanical Bride? I can supply one for you pronto.

All best — cordially yours Marshall

RECEIVED
NAEB HEADQUARTERS
DEC 29 1958
7 8 9 10 11 12 1 2 3 4 5 6 PM

29 Wells Hill Ave.
Toronto 10
Dec 26 / 58

Dear Harry,

Most pleasant New York visit just ended. Good visit with Dorothy Oshlag of Columbia U who told me of their submission for grant. I asked whether they would tie-in with my project, if theirs and mine came through. That is, could they make some films for Understanding Media. And she said "you bet." Quite keen on it really. Mine takes on more and more an aspect of a co-ordinating study, stemming from single book, or, feeding into single book. Would indicate need for annual supplement.

Do have a look at Peter Drucker's Landmarks of Tomorrow (Harpers Jan 59) for evidence of how close a top management consultant is coming to our sphere. If culture now works our Business

The relative roles of the executive and the academic are becoming interchangeable. But Drucker is almost tongue-tied for lack of media understanding. Nor now helpless Fortune is in attacking TV The Light That Failed (Dec. 58) because Paine can only talk about program content and audience ratings. The fact TV shifts the consumer into a producer attitude of mind, and thus portends a radical change in the entire society, is of the utmost concern to educator and executive alike. Yet for lack of relevant concepts they can't get at the problems.

The madman has just brought your Dec. 17 redo of my project. Meantime you would have had my further suggested title: Understanding Media. Also the CBC offer to put the project in a series of programs to be followed up by their audience research division. Also the Kinescopes resulting from these programs would be available for tests all over

How about vocabularies for the media?

the Continent. (B)

In addition Dorothy Oslog's offer to make a series of media films based on my work as it advances, can now be included.

David Hume, headmaster of St. Davids school in NYC will help too. He is doing with me and Louis Forsdale for Teachers College a Ph.d. on "Shakespeare's Response to the printed word." Very interested in media, he has introduced their study into his private school curriculum, and will be very helpful.

Yes, I wrote Harwood about the bibliography you mention, but the mails being what they are at this time of year, he hasn't got back to me.

In the next day or two I will mail off to you an adequate bibliography for section IV. Many thanks for the Mork and Lumsdaine Learning from Films which I shall certainly look at as soon as possible. Not too sure what you mean by "learning theory" apart from media theory. Please expand. A blessed New year!

Marshall

THE AUTO (with quotes from J. G. Keogh and Robert Hinkel) in "Auto-Neuroticism"

Our highway system is the most efficient slaughter-house our nation has ever had.

The car was first touted as:

The end to horse-pollution

A way to get away from the city, for a spin in the country to get fresh air.

The car made possible a whole new system of courting -- back seat, no peeping parents.

Roaring twenties:

The 30's were simply the debris of the fast-paced decade. Hence the depression was as much a psychological as an economic phenomaon.

Car vocabulary:

crack-up, nervous wreck, breakdoen, traffic jams, jay-walker, "crash" programs.

(now, "TV" meals, furniture, values, art forms, soap operas, etc.)

F. Scott Fitzgerald once said, rather flippantly, that the crash (the depression) was made inevitable by the Empire State Building.

It made it possible for man to climb up and look and see limits to our nation --- which we previosuly thought had no real limits: to land, or air, or water.

War economy:

The pistons of steam engines and autos were the children of the drilling of cannon bores (barrels). In the 17th century a French man proposed an engine to be driven by the force of gunpowder exploding in metal cylinders. We later found gasoline more practical.

J.G. Keogh - in Explorations, Winter 1970

"Torquemada and 1934"

The printing press centralized:

The government of England (the Tudors)

The Inquisition (Torquemada) in Spain in 1484.

Out of the Inquisition Convention came the "Code of Directions."

Printing was largely religious.

TV has centralized:

Cultural control with advertising as its "angels" (patrons)

It revolutionized politics -- how possible is it now even to "get on the ticket" without having millions or corporate friends (and commitments) with millions?

Viet Nam - (McLuhan)

"The first foreign war to have been fought on native soil" (i.e. in our living rooms, where on TV we see our sons killed and amimed) you may not see the blood on the rugs, but the scars are there. It's not an easy process for a culture to end with death struggles by those who don't realize it -- Prophets of doom are always unpopular. But its apparent our consumer - materialism - based society is being questioned in streets and riots and schools like this.

1984 - Quote

(McGeogh article)

"The heresy of heresies was common sense."

"The triple ideals of Oceania are or were: "war, conformity and ignorance"

The people traumatized: cf. now:

Drug use

Brain - washing by comments designed and based on motivation research.

Electric - shock treatments.

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MEDIA LOG II

Marshall McLuhan

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MEDIA LOG II

Sir Arthur Eddington, in his New Pathways in Science (Cambridge University Press 1935) makes a statement of relevance to those who are trying to understand why "the medium is the message:"

"Out of the unknown activities of unknown agents mathematical numbers emerge. The processes of the external world cannot be described in terms of familiar images; whether we describe them by words or by symbols their intrinsic nature remains unknown. But they are the vehicle of a scheme of relationship which can be described by numbers, and so give rise to those numerical measures (pointer-readings) which are the data from which all knowledge of the external universe is inferred.

"Our account of the external world (when purged of the inventions of the story teller in consciousness) must necessarily be a "jabberwocky" of unknowable actors executing unknowable actions. How in these conditions can we arrive at any knowledge at all? We must seek a knowledge which is neither of actors nor of actions, but of which the actors and actions are a vehicle. The knowledge we can acquire is knowledge of a structure or pattern contained in the actions. I think that the artist may partly understand what I mean." (p.256).

After 3000 years of writing, and 500 years of printing, Western man is not surprisingly devoted to the idea of knowledge as a static, repeatable aspect or item. Eddington is saying that all along we have never had any knowledge of content or component. But he is not saying that we have not had knowledge. We have really had a higher form of knowledge than our theories, our speculative instruments and our instructional materials would permit us to recognize. Our knowledge is of the dynamic

symmetries, and the inexhaustible proportionalities among the actors and actions of sense, sensibility, and consciousness. Light through these proportionalities may be quite undetectable when the bias of a medium like writing, or print, sets up a powerful pressure for light on, directed from a rigid, private vantage point. But electric media compel us to consider light through as the norm of knowledge and experience.

***

What Eddington here says about our not being able to know content or components, but only structure and patterns applies to verbal structure. Recent studies make clear that so great is the semantic variation in ordinary discourse, that communication between people cannot be accounted for by the notion of agreement on meanings of words. That we communicate at all seems to be the result of sharing an action that is made possible by words and persons as actors and actions. The pattern or structure of meaning is communicable, not the "content" in the sense of some detachable, fixable set of data. This older idea of meaning, originating in the Cartesian age, is strikingly captured in the absurd statement:

"Meaning is an arrow which best reaches its mark when least encumbered with feathers."

But the idea of meaning as a pellet or arrow shooting along in a line toward a target is still embedded in some prominent

"encoding and decoding" theories of communication. As soon as the artists liberated us from lineality into field theory, a century ago, the idea of meaning as package or capsule assumed a grotesque aspect. The idea of art as self-expression faded out at the same time; and the idea of the artist as working with and through the media of public language and group awareness, took over in Baudelaire, Rimbaud, and Mallamé. Yeats, Eliot, Joyce and Pound made the same assumptions. And these assumptions hoick the artist from the Ivory tower to the control tower. He becomes an indispensable person, not a luxury, in quite the same way that higher education has become a necessity of production.

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It may well be that the artist will now merge with the media, rather than staying outside as ironic spectator and commentator. Certainly the avant gardism of yesterday is more evident in the public than the private arts to-day.

***

The role of the newspaper in structuring the habits and assumptions of human association is obviously complex. For example, in a recent Ph.d. dissertation on methods of teaching media in Grade XI, the writer mentioned, casually, that he assumed as the basis of all media teaching that the student should become alert to the factors of program control. Thus, who owned the station, or the movie studio, would be important for studying the type of programs emanating therefrom.

Further, the student can influence programming decisions by knowing who to write to about such matters.

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This "content" approach to the media has real meaning for the newspaper as a medium. Its relevance outside the newspaper, for radio or movie or t.v., is very small.

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Was it the newly achieved power of press technology that led Marx, in the same way, to assume that the important thing about the means of production was who owned them? It is puzzling to know how Marx managed to ignore the media of communication, as the major factor in the process of social change. For the means of production, especially since Gutenberg, are so many footnotes, or appendages, of the printing press itself. This fact appears, clearly, at present, when the assembly-line is obsolete by reason of electric tapes entering and altering the production patterns. Print from movable types was the archetype of all assembly-lines, and of all static analysis of movement.

***

The form of the newspaper changed many times, as various changes were made in the speed of type-setting, and of the presses. These changes in turn affected the process of news-gathering and news-distribution. As Innis showed, the newspaper hastened and paid for the development of highways, and was inseparable from the development of modern postal services.

However, it was the telegraph that made the greatest change in the role and format of the newspaper. Here, a century before electronic tapes re-patterned the meaning of production, information from everywhere-at-once, by wire, re-patterned English prose and verse. Private "point of view" disappeared from the newspaper at the same time as Cézanne, Seurat, Baudelaire and Rimbaud abandoned it in poetry and painting. "Point-of-view" in the perspective sense came in with printing, but not directly because of printing. Rather, the same kinds of visual analysis that occurred in fifteenth century logic, philosophy and science made common cause with art technology and the printed book to produce fixed point of view or single perspective. (See a book by Walter Ong, S. J., devoted to these themes: Ramus, Method and Decay of Dialogue - Harvard 1958).

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When information began to flow electrically, field supplanted "point-of-view" in the arts, and in technology alike. And when information began to arrive at the newspaper at electric speed the newspaper mosaic, or format, changed very much.

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Browning's The Ring and the Book is a conscious abandoning of "point-of-view" in favor of multi-levelled perception. It is a newspaper epic, as it were. What Browning did in that work, Ruskin was hoping could be done. He put it this way, in Volume III of Modern Painters:

> "A fine grotesque is the expression, in a moment, by a series of symbols thrown together in bold and fearless connection, of truths which it would have taken a long time to express in any verbal way, and of which the connection is left to the beholder to work out for himself; the gaps left or over leaped by the haste of the imagination, forming the grotesque character."

***

This do-it-yourself stress and character is as typical of the arts, after 1860, as of the post-telegraph newspaper. Even now, the sober and serious newspapers retain a good deal of perspective or fixed point-of-view, compared with the popular press with its mosaic of grotesque juxtapositions of unrelated data. And it is the sober press that is passively and consumer-oriented, whereas the popular press provides no single-perspectives upon any event at all, save on editorial pages.

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Speaking technically then, not appraisingly, the ready-made packaged views of the sober press are consumer goods. Whereas, the grotesque mosaic of the popular press, a sort of Marx Brothers charade, is a do-it-yourself form. "Make your own meanings." It is producer-oriented, like symbolist poetry.

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Another aspect of "point-of-view", as it rose in all its technical novelty, appears in the satisfaction which the sixteenth and seventeenth centuries took in the new power of enclosing space in painting and architecture. But also the

craze for methods and systems was the discovery of the enclosing power of single, fixed perspectives, applied to law and politics and economics, as well as to art and poetry.

***

The simple fact is, as sense psychologists have shown, that the awareness of fixed perspective or of vanishing points, is not a visual experience of which man is capable. The illusion of visual perspective is a mix of sensuous components, tactual and kinesthetic, but to "see" at a distance is a form of prediction, not of sensation. Thus what we see is flat. What the cubists painted as spatial form is far closer to pure unaided visual experience than what Western men have for centuries supposed to be visual experience.

***

It is worth dwelling on this matter, since it directly concerns the powers of media to modify our sensuous lives without benefit of concepts or of indoctrination. Printing fostered visual perspective subliminally. Yet, already with the Romantics, and their drive towards unconstrained spontaneity of vision and sensuous impression, the matrix of Gutenberg culture was dissolving. The Romantic vision moved steadily towards cinematic illusion. And the achievement of the cinematic conveyor belt of still shots superseded the line of verbal-visual still shots that is printing. The photo superseded the print, and engraving, in the same way. The words of William Ivins, Jr. (Prints and Visual Communication - Routledge and Kegan Paul, London, 1953) are of great relevance.

On page 122 he reports the invention of photography by Talbot who, in 1839, gave to the Royal Society, an account of "the Art of Photogenic Drawing, or the Process by which Natural Objects may be made to delineate themselves without the aid of the Artist's Pencil." Ivins' comment:

"Here were exactly repeatable visual images made without any of the syntactical elements implicit in all hand made pictures. Had talbot been a competent draughtsman instead of an incompetent one he would probably not have recognized this fact, even if he had discovered how to make the images."

***

Here, Ivins is vividly aware of traditional competence, and of acquired knowledge and skill as blocks to new perception. It would be possible to build an art of media study on this passage alone. For he also points to the primacy of the repeatability factor in all printing, from book and engraving to photo and movie. Even more important is the awareness that, in the shift from engraving to photo, there is a reversal from light <u>on</u> to light <u>through</u>. (The kaleidoscope was almost simultaneous with Talbot's photos.) Also, there is key perception in Ivins' noting the absence of syntax in the photo. The paradox of statement without syntax rides herd on our world now. It is stated by Ivins on page 28:

"The great importance of the half-tone lay in its syntactical difference from the older hand made processes of printing pictures in printer's ink. In the old processes the report started by a syntactical analysis of the thing seen, which was followed by its symbolic statement in the language of drawn lines. (Known in the trade as "the network of rationality"). This translation was then translated into the very

different analysis and syntax of the process. The lines and dots in the old report were not only insistent in claiming visual attention, but, they, their character, and their symbolism of statement, had been determined more by the two superimposed analyses and syntaxes than by the particularities of the thing seen. In the improved half-tone process there was no preliminary syntactical analysis of the thing seen into lines and dots, and the ruled lines and dots or the process had fallen below the threshold of normal vision. Such lines and dots as were to be seen in the report had been provided by the thing seen and were not those of any syntactical analysis....At least men had discovered a way to make visual reports in printer's ink without syntax, and without the distorting analyses of form that syntax necessitated."

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Ivins' work provides one of the best guides to all media study, just because he is working in a relatively neutral territory. To make statements like the above about the book, movie, press, radio, and t.v., is to assault the largest vested interests of acquired knowledge and power.

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In his book on Painting and Reality (Pantheon Books, New York 1957) Etienne Gilson pointed out that until Giotto a painting had not been a report about things, but a thing. From Giotto till Cézanne, painting became increasingly reportorial and representational. Since Cézanne, paintings have become things again. (pp.284-5). That is, perspective and reporting from a single point-of-view co-exist in various media for centuries, and disappear from those media at much the same time--that is, from about 1860 onwards.

***

A further point, related to the rise and fall of perspective, is made by Mircea Eliade in his The Sacred and the Profane - (Harcourt Brace New York, 1959). He points to the rise in the fifteenth and sixteenth centuries of the new concepts of time and space as "continuous and homogeneous." Modern man abandoned these notions of time and space, at the same time as he "abandoned" perspective. The artists are the radar screen whose invented models and explorations report new lines of force in our culture decades before the scientists and engineers achieve them.

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The educational establishment, however, is not able to achieve rapport with new lines of force, even after the scientists and engineers have projected them into our daily tasks.

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Now, in the time of accelerated change, this lag is critical. We have now to institutionalize change itself. Business is trying to do this via its research centers. The largest educational expenditure must now be for research also, if public education is to have any further relevance. Educational irrelevance is not waste only, but sheer destruction of new potential.

****

To return then to relate the mosaic of the telegraph press to all this. The Ruskin passage focussed the issue of symbolism and mosaic pattern. A bit further on (p.96) he points

to the possibility of a new kind of popular epic which James Joyce was to write (Ulysses). But the newspaper is actually such a daily epic as Ruskin describes, though he would have been embarrassed to hear it:

> "Hence it is an infinite good to mankind when there is full acceptance of the grotesque, slightly sketched or expressed; and, if field for such expression be frankly granted, an enormous mass of intellectual power is turned to everlasting use, which, in this present century of ours, evaporates in street gibing or vain revelling; all the good wit and satire expiring in daily talk, (like foam on wine,) which in the thirteenth and fourteenth centuries had a permitted and useful expression in the arts of sculpture and, illumination, like foam fixed into chalcedony."

****

The nineteenth century drive towards Gothic, Ruskin explains, as it were, was to get away from fixed, private points-of-view back to group dynamic expression, back to the field and the folk. Of course, there was much self-deception in all this. But, at least, the Romantics strove to revive a period of culture which preceded perspective. And to this extent Gothic was truly avant garde, just as is Chinese art in our time.

****

The newspaper mosaic is a collectively achieved photo of the world and its inter-associations, hour by hour. To teach the understanding of what such a medium is, and what it does to our association with ourselves and with one another, can scarcely be achieved by noticing the ownership, or policy, of the paper. Even its contents, item by item, are not much help.

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Why is big news bad news? Why is advertising good news?

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How much bad news is needed to sell advertising?

--

Why is the exposure of public motives and morals, in the daily press, such an intense concern? Is this owing to medium or to policy?

--

Why are radio and television less concerned with the public mosaic of actions? Is this owing to medium or to policy?

--

Why must television elections be devoid of issues? Why must all points-of-view be excluded, or included (the result is the same) in t.v. elections?

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Why does the television image say so little, and imply so much, as contrasted with photo and film?

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Why does television in politics neutralize the role and structure of the press? Why do electric media inevitably neutralize private concepts at all levels of sensibility, of education, of legal institutions and politics?

--

If everybody were aware and agreed upon the nature and effect of media structures upon private and public structures of experience and action, would anything be done to moderate or to control the impact of such structures upon life and institutions?

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Scanned from the National Association of Educational Broadcasters Records
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